

JEFFERSON

MONTHLY

Finding Planets, Losing Stars

**Looking outward with
one of astronomy's
new pioneers**



The Fund Drive Sprint.

It used to be called the marathon. It had been known to exceed 3 weeks. Fortunately, the Fund Drive Marathon is now an 8-day Sprint! We have shown that we can raise the same amount of money with shorter fund drives. The result is more programming and less fundraising!

Let's keep the momentum!

Our Spring Fund Drive begins on April 4th. With your support today, we will be able to maintain a quick fund drive.

That means even more *Morning Edition* and *All Things Considered*. More classical music. More of the special blend of world music, folk, blues and jazz that you hear on Rhythm & News. More bad car advice from Click and Clack. More *Sunday Jazz*.

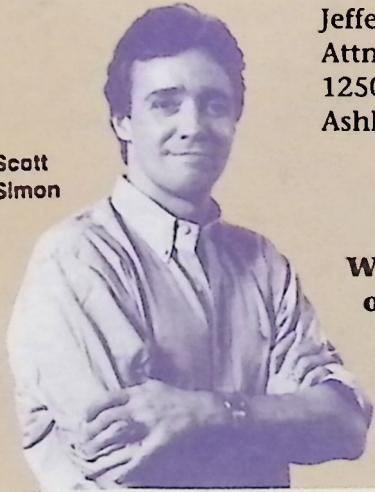
The key to a successful drive is the mail.

The mail campaigns during our 8-day fund drives have been overwhelming successes – with twice the amount raised over previous mail campaigns. In fact, we now count on the mail campaign to raise 70% of our fund drive goal. And it is through the generosity of our existing supporters that we accomplish this feat. Can you help us repeat this success?

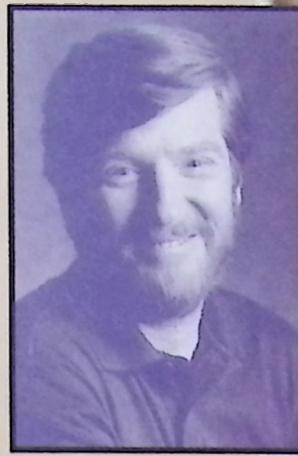
Please take a moment to send in your renewal or additional gift today. If you have not received a pledge kit in the mail, simply send in the back page of your *Jefferson Monthly* (it has the mailing label) with your check.

Jefferson Public Radio
Attn: Membership Department
1250 Siskiyou Blvd
Ashland, OR 97520

Scott Simon



We are offering a special drawing of 50 CDs to all those who participate in the mail campaign! This drawing will be held the day before the on-air drive – so don't wait till we go on-air to get involved.



Neal Conan



Sylvia Poggioli



B.B. King



Jessye Norman



Kate MacKenzie will appear with Frontline and Siskiyou Summit as part of an evening of bluegrass in Ashland on Saturday, April 8. See Artscene, page 28.

Visit us on the
World Wide Web
<http://www.jeffnet.org>



ON THE COVER

Artist Lynette R. Cook's *70 Virginis b and Moons*. *70 Virginis b* is a Jupiter-like planet discovered by the Marcy/Butler Extrasolar Planet Search Project. See feature story, page 8. Art copyright 2000 Lynette R. Cook.

Jefferson Monthly Vol. 24 No. 4 (ISSN 1079-2015) is published monthly by the JPR Foundation, Inc., as a service to members of the Jefferson Public Radio Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520. Periodicals postage paid at Ashland, OR. The JEFFERSON MONTHLY is provided by the Jefferson Public Radio Listeners Guild as a service to its members. Annual membership dues of \$45 includes \$6 for a 1-year subscription to the JEFFERSON MONTHLY. POSTMASTER: Send address changes to JEFFERSON MONTHLY, 1250 Siskiyou Blvd., Ashland, OR 97520.

Jefferson Monthly Credits:
Editor: Eric Alan
Managing Editor: Paul Westhelle
Design/Production: Impact Publications
Artscene Editor: Miki Smirl
Poetry Editors: Vince & Patty Wixon
Printing: Apple Press
Editorial Intern: Lara Florez

JEFFERSON

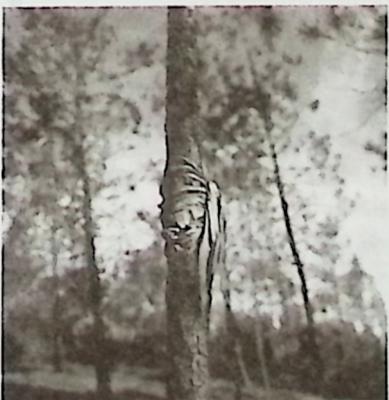
APRIL 2000

Contents

FEATURES

8 Finding Planets, Losing Stars

Remarkable new astronomy allows unprecedented exploration of our wild and vivid universe; yet the stars are disappearing to the naked eye because of urban glare. What's our primal relationship to the stars beyond, and what are we losing with their disappearance? What other worlds are hidden among them? Eric Alan looks outward with Dr. R. Paul Butler, who has made astronomy history in the past five years by confirming the existence of planets in other solar systems. Renegade science solves an ancient riddle, and finds new mysteries amid the beauty, chaos and personal sacrifice.



ABOVE: International performer Kristina Foltz will present a piano concert in Ashland as part of the Peace Through Music series.

LEFT: The photography of James Gilmore will be exhibited in Redding at the Old City Hall Gallery. See Artscene, page 28.

COLUMNS

- 3 Tuned In
Ronald Kramer
- 4 Jefferson Almanac
John Darling
- 6 Jefferson Outlook
Russell Sadler
- 12 Nature Notes
Frank Lang
- 14 Online
Joe Loutzenhiser
- 16 On The Scene
Eric Weiner
- 27 Living Lightly
Russ Chapman & Annick Roulet-Stevenson
- 30 Recordings
Don Matthews
- 32 As It Was
Carol Barrett
- 34 Theater
Alison Baker
- 35 Poetry
Josefina de la Torre

D E P A R T M E N T S

- 13 Spotlight
- 18 Jefferson Public Radio Program Guide
- 23 Heart Healthy Recipe
- 28 Artscene
- 36 Classified Advertisements

America's Best active retirement community



"Best Small Active Retirement Community In America"

-National Council on Seniors' Housing.

"100 Best Communities 1999"

-Where to Retire Magazine.

Village Homes
Clubhouse • Life Services

Call for an appointment and free tour today

1-800-337-1301



Over the last 12-months, we've received numerous awards as one of America's finest retirement communities. We invite you to take a tour and discover why our unique Parkside Village Homes offer you an outstanding retirement investment.

Madeline Hill

-Founder / Owner

MOUNTAIN MEADOWS

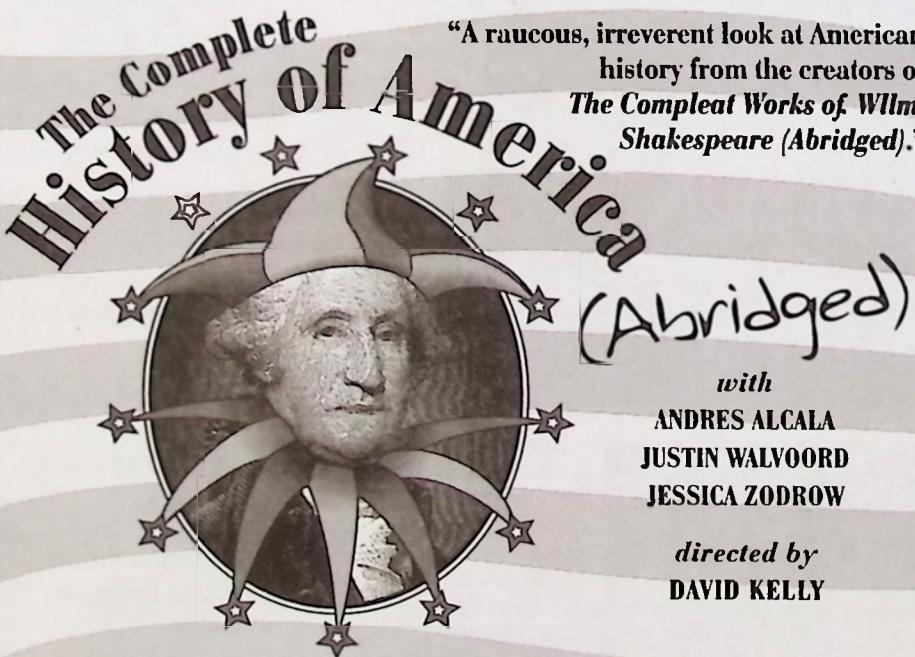
Southem Oregon's total choice retirement community

900 N. Mountain Avenue • Ashland, Oregon 97520
541-482-1300 • 800-337-1301

e-mail: mtmmdws@mind.net • www.mtmeadows.com

EQUAL HOUSING  OPPORTUNITY

OREGON CABARET THEATRE



APRIL 12 - JUNE 12

THURS-MON 8:00 also SUNDAY MATINEES @1:00

FIRST & HARGADINE IN ASHLAND **488-2902**



**JEFFERSON
PUBLIC RADIO**

JPR Staff

Ronald Kramer
Executive Director / Acting Program Director

Paul Westhelle
Assoc. Dir. of Broadcasting for Marketing & Development

Mitchell Christian
Dir. of Finance & Administration

Darin Ransom
Director of Engineering

Lucy Edwards
News Director

Eric Alan
Music Director/Announcer

John Baxter
Director of New Media

Colleen Pyke
Development Associate

Maria Kelly
Announcer/Special Events Coordinator

Bryon Lambert
Assistant Program Director

Eric Teel
Northern California Program Coordinator

Duane Whitcomb
Membership Coordinator

Don Matthews
Announcer/Volunteer Coordinator

Andrew Moore
JEFFNET Technical Director

Bob Craigmire
JEFFNET Technical Support

Brad Flint
JEFFNET Technical Support

Keith Henty
Producer/Announcer

Joanie McGowan
Development Associate

Jill Hernandez
Accountant Technician

Jeff Golden
Program host

Dave Grytness
Assistant Director of Engineering

Dexter Patmon
Announcer

Brad Ranger
Board Operator

JPR Listeners Guild

Steven Nelson
President

Ellen Cholewa
Vice President

Richard Joseph
Secretary

Directors

Jackson County
Charles McHenry
Mark Schiveley

Del Norte County
Bob Berkowitz

Josephine County
Rolf Pitts

Klamath Basin
Bernie Agrons

Shasta County
Harry Barker

Siskiyou County
Wendy Crist

Ronald Kramer, *Ex-Officio Director of Broadcasting*

Programming Volunteers

Alison Baker	Rick Huebner	Angela Shuler
Peter Buckley	Tim Holt	Aaron Smith
Jack Byrnes	Katherine Iverson	Robert Sorrell
Claire Collins	Frank Lang	Kay Stein
Diana Coogle	Mercedes Ly	Lars Svendsgaard
Bob Davy	Vince Mazzi	Traci Svendsgaard
Herman Edel	Jim McConville	Heidi Thomas
Mardie Edel	Malika Miller	Pepper Trail
George Ewart	Frances Oyung	Margaret Watson
Sarah Ferren	Marianne Parsons	Sol Weisbard
Caryn Fieger	Dexter Patmon	Cory Woolman
Milt Goldman	Ron Peck	Ayisha Yahya
Keri Green	Scott Rayburn	Shobha Zanth
John Griffin	Tim Rich	Allison Zigh
Laurie Harper	Simone Rose	
Clifford Harrelson	Jeaninne Rossa	
David Harter	Bonnie Rostonovich	
Hank Henry	Maddalena Serra	

Jefferson Public Radio is a member of NPR-National Public Radio, CPB-Corporation for Public Broadcasting, CPRO-Consortium for Public Radio in Oregon, West Coast Public Radio, and an affiliate of Public Radio International.

Jefferson Public Radio welcomes your comments:

1250 Siskiyou Blvd.,
Ashland, OR 97520-5025

(541) 552-6301

(530) 243-8000 (Shasta County)

See page 24 for e-mail directory.





TUNED IN

Ronald Kramer

Is It Time To Replace the FCC?

Federal regulation of broadcasting originated in 1927 when Congress decided to impose order on the self-regulated activities of the young radio industry, in the wake of widespread interference conditions between radio stations. Conditions had become so intolerable for listeners that the agency we now know as the Federal Communications Commission (FCC) was established to assign frequencies, power and other characteristics which must be regulated in order to prevent stations from interfering with listeners' reception opportunities. Since available frequencies are limited, the federal government had to establish some rationale

for deciding which parties should be given licenses and Congress adopted the "public interest, convenience and necessity" standard - which was borrowed from 19th century transportation legislation. The FCC was charged with issuing a license when it found that doing so would meet that public interest standard. For the past eighty years the FCC has, in practice by its day-to-day decisions, defined what that standard meant in terms of programming and other service to the public.

Over the ensuing years proposals have been variously advanced to replace the Communications Act of 1934 - the law which established the FCC - because some believed that mass media have so substantially changed since the law's adoption that it no longer effectively deals with the many issues which were not anticipated by the original legislation. Such arguments were advanced when cable television became a force in American life and, more recently, with the advent of satellite communications. In general, however, lawmakers and

the broadcasters who are regulated under the existing law have thought that "the devil you know" was preferable to scrapping existing law and starting to establish a new federal regulatory framework all over again.

I was thinking about these matters as the Low Power FM (LPFM) issue has become a major concern. (See last month's column.)

The FCC's first goal was the prevention of interference on the radio spectrum. The Commission adopted its LPFM rules without any field testing to determine the effect of reducing existing interference protections to make room for these new stations and in the face of overwhelming evidence

that the LPFM rules it adopted would disrupt much radio listening - particularly for public radio and particularly for listeners in the more sparsely populated western states. That seems a violation of the Commission's mandate. Then I got to thinking about the last thing I do each day before leaving the office; I review the FCC's online posting of the broadcast applications which have been filed and the Commission's daily actions on those applications. I didn't have to do that ten years ago. The FCC's rules embodied interference standards which adequately protected listeners' ability to receive existing licensed facilities. But that is no longer the case. The FCC has watered down its enforcement of interference protection in the past decade so that it is now possible to file applications which conflict with existing JPR reception - and since the FCC doesn't do much any more to protect existing listening, the burden falls upon broadcasters to identify these potential incursions and report them to the FCC. Woe betide you, and your listeners, if

you fail to spot such an incursion because there essentially is no remedy.

So I got to thinking about how well the FCC was really doing in executing what on the old *Star Trek* TV series used to be called its "Prime Directive." And, as I was doing my daily scan of FCC data, the inescapable conclusion was "not very well."

The situation is even worse than that. The FCC used to require that applications for licenses be truthfully filed and the penalties for making misrepresentations to the Commission were very serious. That is no longer the case. Routinely the Commission receives specious, speculative applications and does nothing to explore obvious misrepresentations. If one tries to bring such falsity to the Commission's attention, it is a very tough, uphill battle. At Jefferson Public Radio, we know. We've been engaged in one such matter for five years. Basically, in an era of deregulation the Congress has deprived the FCC of resources necessary to "gear up" for the vastly increased scope of communication business it regulates and the Commission has thrown in the towel on many aspects of its enforcement and licensing rigors.

One such example is pirate radio stations. Unlicensed stations, in some instances ones which have interfered with reception of properly licensed stations, have sprouted all over the country and the Commission has virtually abandoned its attempts to shut them down. The proposal for LPFM stations is, in part, an attempt to buy off these unlicensed operators and avoid the enforcement obligations, for which current law provides, by giving these operators some kind of official status.

While I don't condone piracy or violating the law, one has to ask the question, "Why has pirate radio developed?" And, beyond pirate radio, why have legitimate forces like the National Lawyers Guild come forward to advance the case for LPFM stations? The answer is clear. The Commission has sequentially abandoned any meaningful effort to interpret its "public interest, convenience and necessity" mandate and is increasingly losing the respect of the American people in its administration of its responsibilities.

Over the past quarter century the FCC has, day by day, increasingly acted as though the sole arbiter of the public's interest was the existence of more and more media outlets. The Commission has nearly

CONTINUED ON PAGE 15

Celebrate a Sustainable Planet at the 7th Annual



Earth Day Arts & Crafts Fair

Saturday 10am–3pm
April 22nd

REGIONAL ARTISANS
FOOD TASTING
MUSIC
Y2K ECOVILLAGE

Presented by



Ashland Community Food Store
482-2237

The fair will be held at Ashland Community Food Store, 237 N. 1st, between A and B. Parking for the fair in Valley of the Rogue Bank Parking Lot. Enter on Pioneer St.



JEFFERSON ALMANAC

John Darling

From Success to Excess

*"I think I could turn and live with the animals, they are so placid and self-contained
I stand and look at them long and long.
They do not sweat and whine about their condition.
They do not lie awake in the dark and weep for their sins...
Not one is dissatisfied, not one is demented with the mania of owning things...
Not one respectable or unhappy over the whole earth."*

—WALT WHITMAN

The other day in the wooded foothills above Ashland, they blew away a tired, sick, no doubt scared cougar who'd been living on small, probably bad-tasting puppies and, by the simple act of being alive, was scaring people who are building new homes ever deeper into the wilderness.

Every week the police log tells of citizens reporting cougars. For what? For being there, where they and their ancestors have been for millions of years and where they lived peaceably with native humans for probably 30,000 years until we, the other humans, got here 150 years ago.

If cougars could read and write and had driver's licenses and social security numbers and paid their property taxes, they would have "standing" to sue everyone who keeps taking away their habitat and prey, and you can bet they'd use it, but, alas, they're not sapient primates, so they just watch it happen, as it happened to the former residents of our hills, the Indians and wolves and grizzlies, whom we name our teams after.

Who will stop us? When will a politician dare utter the dread word "population"? That theme has no constituency, unless cougars get the vote. It's a hard word for anyone to say. Loving our children and helping them survive is an instinct deeper than self-preservation. But denial's an ugly thing and the paper says 300,000 more people will live in the Klamath-Siskiyou biore-

gion (Roseburg to Redding) in the next generation.

We must and will come to grips with these three words: too many people. Even thinking those three words sounds mean and ugly. Yet, almost every human problem — crime, poverty, land use, global warming, war, pollution, housing costs, parking, traffic, drugs, on and on, can be viewed as an effect of those three words.

How far is too far? How much success is too much? It's the nature of humans to find out by going too far and then by thinking up strategies to maintain that excess and by defending it as if the Creator, who looks and acts sort of like a big human, wants it that way. And yet, nature loves balance and has an answer for any species that is too successful: when you stand too tall, you tip over.

While we diminish nature, we bend our minds and our millions to inventing ever more complex and expensive medical delivery systems to extend human lives. The average human lifespan will soon be 100, we hear, although the last several of those decades will surely be a shadow of vitality, wolfing handfuls of pills, stuffed with new organs and hunched over a 200-channel remote. We love what is moral. Can this be moral?

We say we cherish life, but we use religion to define life as human life only and to mandate unbridled reproduction. We hound pregnant women who choose not to bring more humans into the world, but say little or nothing of developers (a code word for all of us) as they (we) pave over all other life forms. We say our economy's healthy only if it's growing, if more of everything is being built and we're all good consumers, filled with the desire of owning more.

We think there will always be more frontiers, more space, more chances, more starting over, as there always was until the 20th century. We talk more and more now, like some addict's fantasy, of colonizing airless, treeless, creatureless Mars or Jupiter's moon Europa. What will we do there in that cold half-light? Be old. Be very old. And alone.

By the time we were painting the caves 20,000 years ago, we'd developed such wile and weaponry that no animal could hurt us. Now we struggle to eliminate the last threat to complete supremacy: the germ and virus. We ignore the majesty with which death supplies meaning to life. The soul, uninformed, shrinks. We quail before death, while we casually inflict it on all nature. Only we, of all species, view death upside-down, as unnatural and tragic. We no longer can understand it or honor it. We push it further from our door, knowing someday we can solve the problem of death and make it go away forever. Then truly, we will be as gods, although we might then live in a *Blade Runner* world with no other creatures but us.

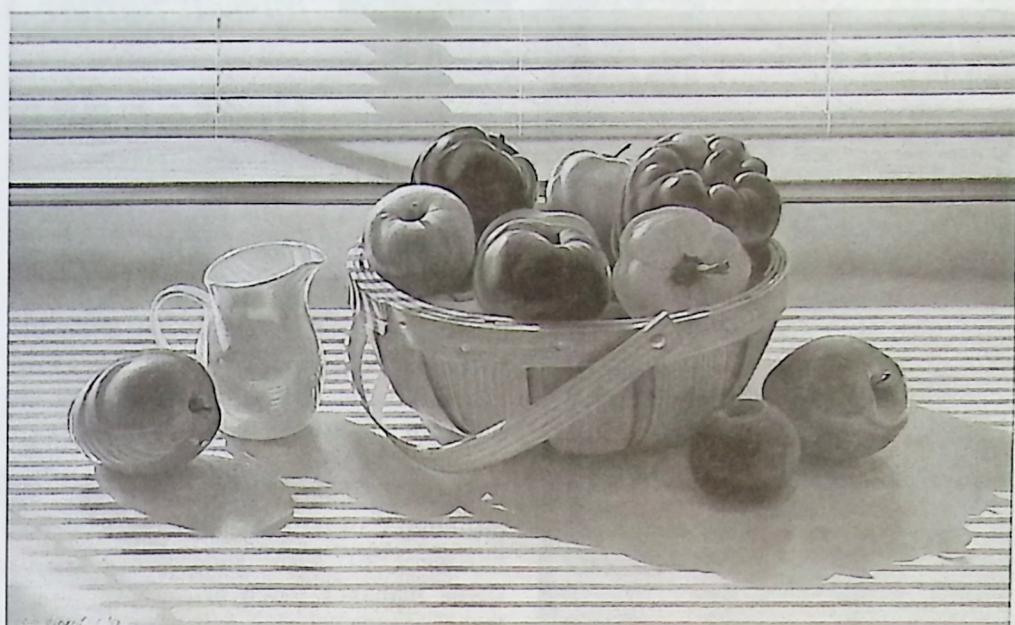
A friend said to me once that the whole meaning of her youthful '60s consciousness-raising experiences came to her in one lucid moment, when, looking at a common house plant, she knew in her heart that plant was, in every way, her equal and that its right to be here was equal to hers.

I was slow in coming to understand people who seem to love dogs, cats, horses and all the animals more than they love humans

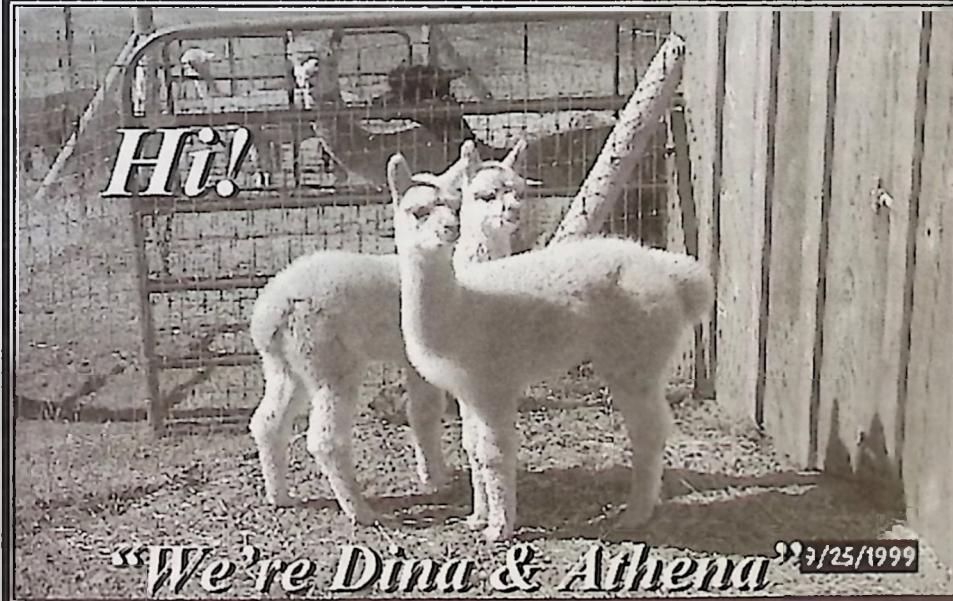
CONTINUED ON PAGE 33

a taste of Ashland

An ART, FOOD & WINE weekend in Ashland, Oregon



April 15 - 16, 2000 \$20 - \$35
 Call Toll Free: (877) PLAN ART (587-2455)
 or visit www.atasteofashland.com
 GETAWAY PACKAGES AVAILABLE!



"We're Dina & Athena"

For More Information!

For everything you want to know about alpacas in 15 minutes - Visit our Website!

Alpacas at The Rogue River

25 years experience in Reproductive Science and Management!
 Specializing in easy startup of animal and business operations!

Write:
 P.O. Box 1326
 Gold Beach, OR
 97444

Click:
www.AlpacasOnTheWeb.com
 bswartz@harborside.com

Call:
 (541) 247-0182 tel
 (541) 247-2094 fax

We're Alpacas!

"Did you know? - Young Alpacas like us are called crias. We may look like twins, but we're not. Our pregnancies last a full year with only one of us at a time. We can be found on ranches in all 50 states, more than 1200 ranches in all." If you love animals and live in the country, consider this:

Breeding Alpacas on as little as one acre is an ideal way to join one of the fastest growing sectors of the American economy - Home/Family Businesses!

- **2nd Income** - for people who don't want to give up their first
- **Tax Benefits** - Alpacas and their expenses are tax deductible
- **Family** - the entire family from "Little Sister" to "Grandpa" can safely participate in raising these adorable earth friendly creatures with the finest fleece in the world

Dutch Schulze
**Bandon Glass
Art Studio &
Gallery**



Shard vase by Dutch Schulze, 16" high

*Visit us in our new
location on Hwy 101 in
Old Town Bandon*

We are a working Hot Glass Shop
and Glass Art Gallery in the
Heart of Bandon-By-The-Sea

Our gallery features the blown glass
vessels and cast glass sculpture of
Dutch Schulze, coral reef paperweights
by Aro Schulze, and stemware, perfume
bottles, and jewelry by nationally known
artists working in glass. You are invited
to watch as we create the vessels and
paperweights that are shown in our
gallery and which are featured in
galleries throughout the country.

Monday-Friday 10am-5pm
Saturday 11am-4pm



240 Hwy 101, Bandon, Oregon 97411
541-347-4723
www.bandonbythesea.com

Dutch Schulze and Aro Schulze are represented
in Ashland by Blue Heron Gallery.



JEFFERSON OUTLOOK

Russell Sadler

Preserving the Knot

No one really knows what to call the strikingly picturesque area around southern Oregon's Soda Mountain.

It is not really a wilderness, although there is a Soda Mountain Wilderness Proposal. It is not really a recreation area, although a poorly-built, stream-damaging jeep trail runs through it. It is not really a wildlife refuge, although California's Department of Fish and Game manages much of the southern portion for deer winter range. It is not really good timberland, although timber companies own some cut-over land in the area. It is not really ranching country, although the Bureau of Land Management leases grazing rights to a few ranchers in an increasingly marginal business. The working name for the area — The Cascade-Siskiyou Ecological Emphasis Area — is tongue-twistingly bureaucratic and tells you little about the land. The area around Soda Mountain is worthy of preservation in its natural state because it is an ecologically significant corner of the Klamath Knot.

To a geologist, a knot is a place where geological formations of different ages come together and overlap. The Klamath Knot is the meeting place of the ancient Klamath Mountains and the younger Cascade, Siskiyou and coastal mountain ranges. The Yolla Bolly Mountains and the Eel River on the California coast anchor the southern end of the Klamath Knot. The rest of this unusual geological formation is bound by Gold Beach and the Rogue River on the Oregon Coast on the northwest, and by the Greensprings (east of Ashland) on the northeast.

This jumble of rocks creates the most diverse plant habitat in the American West. Habitats not normally near one another, including Oak Savannah, Douglas Fir, White Pine and Juniper, are just around the corner in the Klamath Knot. Some 70,000 acres around Soda Mountain are among the most biologically diverse in the entire Klamath Knot. It survives mostly intact largely because of isolation and benign neglect.

The highest and best use of the Soda Mountain area is as a laboratory for plant and wildlife observation and for ecosystem protection and rehabilitation experiments that can be tested for use in other damaged environments. Interior Secretary Bruce Babbitt is proposing a new category for such previously unrecognized places — National Landscape Monument. Advocates

THE AREA AROUND SODA
MOUNTAIN SURVIVES MOSTLY
INTACT LARGEY BECAUSE OF
ISOLATION AND BENIGN
NEGLECT.

would like Babbitt to name the area the Soda Mountain National Ecological Preserve even if it is officially designated a national monument.

Efforts to preserve the area around Soda Mountain began in the late 1970s when the ubiquitous Andy Kerr, then with the Oregon Wilderness Coalition, urged the Bureau of Land management officials consider the area for wilderness protection.

A southern Oregon consulting biologist, Bruce Boccard, founded the Soda Mountain Wilderness Council in 1984 to advocate protection for the area. Boccard died in 1987 at the age of 33. In an unprecedented gesture, his friends and allies persuaded the U.S. Geographic Names Board to name a rock outcropping overlooking the area after him. Boccard Point is still one of the best places to get an idea of the size and majesty of this landscape.

Marc Prevost, an environmental activist turned government staffer, took up the cause after Boccard became terminally ill. Prevost urged the BLM to put the Soda Mountain area on the administrative map as a place worthy of special attention. Prevost died of cancer in January at the age of 46.

Greensprings outfitter Dave Willis became director of the Soda Mountain Wilderness Council when Prevost's duties at the Rogue Valley Council of Governments demanded more attention. It is Willis who quietly trolled designation of the Soda Mountain area by Babbitt when it became known the Interior Secretary was in the market for National Monuments that President Bill Clinton could designate under the Antiquities Act before his term of office expired.

There is more compromise in the air than news accounts of the meetings between Babbitt and the usual suspects might suggest. Quietly, spokesmen for ranchers are saying it is better to buy out a few grazing leases than spend money on barbed wire and lawyers. The Soda Mountain Wilderness Council is willing to consider something less than wilderness designation for much of the 70,000 acre management area provided protection and rehabilitation of a 38,000 acre core is sufficient to eventually be officially designated wilderness by Congress. Perhaps because most of the Soda Mountain area is already in public ownership, one of the largest private timber owners in the area is already trading land with the BLM around Pilot Rock and another appears willing to sell or trade more.

A handful of protesters from California's Siskiyou County stood outside the Medford BLM office during Babbitt's recent visit. A portion of the Soda Mountain area crosses the state line into that county. The deer who winter on the California Department of Fish and Game's Horseshoe Ranch from as far north as Chiloquin, Oregon do not recognize the border, of course. But the state line definitely separates a state of mind. One California protestor, despairing of actually meeting Babbitt, was asked by reporters what message he had for the Interior Secretary.

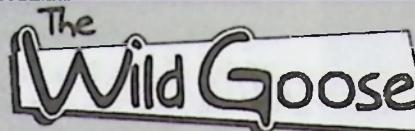
"Just leave us alone," he said.

That is not likely. The rugged isolation that has protected the militant loners in Siskiyou County is feeling the population pressure that transformed the West Coast after World War II. More than 75 percent of all the people who live west of Denver, live in a strip about 50 miles wide along each side of Interstate 5 from San Diego to Bellingham. The area between Redding and Ashland has been the most sparsely populated stretch of the Pacific Slope. No more.

As more people move into the Klamath-

What to do on Wednesday night.

Come to the Wild Goose Bar (you knew we were going to say that) at 7:30 for lively acoustic music by local artists like Gayle Wilson, Donna Bishop, Paul Jenny and Tom Freeman. From 8 to 1, the Wild Goose Bar Menu is half price. Perfect for a mid-week date, or bring some friends and sample some savory fresh light meals.



CAFÉ
& BAR

2365 ASHLAND ST. • AT I-5 EXIT 14 • 488-4103

Southern Oregon In-Home Care Services, Inc.

Specializing in Care for the Elders of Our Community

Family Owned & Operated • Impeccable Service

- Companions • Trained Care Givers
- Nurses Aides • Hospice Care
- Alzheimers Care • CPR & First Aid Certified

24 HOURS A DAY 7 DAYS A WEEK
Screened • Insured • Bonded

772-8915

www.soin-homecare.com



Relax
On the Oregon Coast!

Coastal Vacation Rentals

1-800-336-5693 or 347-3009

www.coastalvacationrentals.com

email: coastalrentals@yahoo.com

POB 702, Bandon, OR 97411

Enjoy Beautiful Bandon-by-the-Sea
in the comfort of a fully furnished home
at reduced winter rates

Choose from homes
- For one person or a group
- On, above, or near the beach

There's no business like your business.



Whether you're a business owner or a self-employed professional, your vehicle needs celebrity treatment. That's why we offer

BusinessLink, a customized program that includes a convenient buying process with on-site delivery, additional rebates, flexible finance terms with business credit lines and priority maintenance and repair (with loaner trucks and vans available to keep your show on the road).

Available for all Dodge and Chrysler vehicles.



BusinessLink

Mike Cocchiara, Business Link Consultant
541/776-6490 or 1-800-866-9951

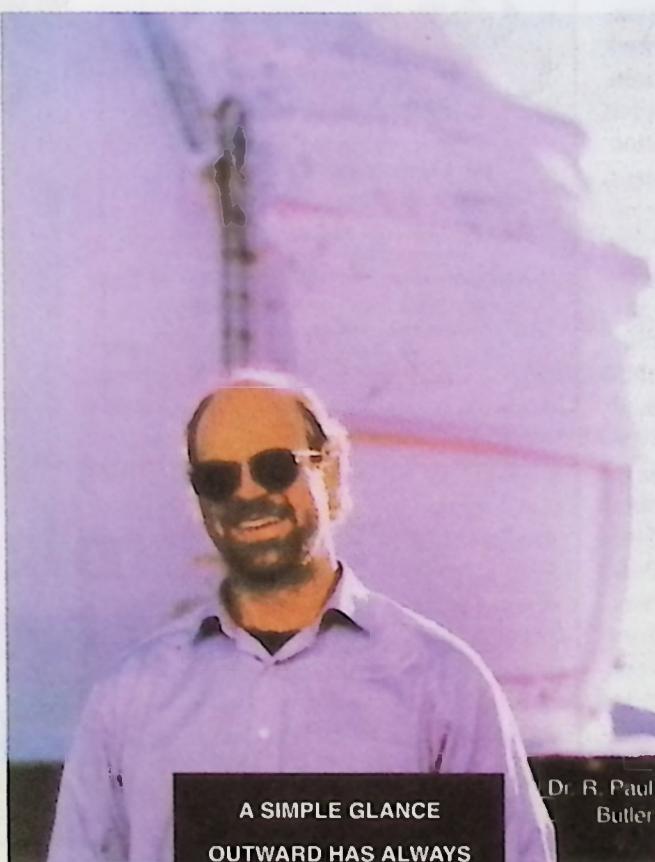
CONTINUED ON PAGE 17

Finding Planets, Losing Stars

Looking beyond the city lights with one of astronomy's new pioneers

There was once a time when viewing the stars was an essential daily element of every person's life. Before electric clutter stole the night sky from city eyes, and before the speed of daily motion forced constant concentration on the road and the workload, the stars overhead were more visible and well-attended. For travelers on sea and land, they gave direction. For the skilled viewer, they were a timepiece telling precise hour and season. For those cognizant of the starlight's true source, the stars were a map pinpointing our humble yet rare place in the cosmos. For the earlier ones who had no idea of the stars' lives as distant suns, they gave wonder, mystery, fear, and a spacious arena for creative mythology. "The stars and constellations have served as the totems for the mythologies, creation stories, and gods of virtually every human group, tribe, and civilization," says astronomer Dr. R. Paul Butler, for whom the stars have also provided the passion of a lifetime. Butler and Dr. Geoffrey Marcy have made astronomy history in the past five years by solving a mystery which persisted for all of previous time—they have proven the existence of planets in solar systems beyond our own.

"We instinctively feel a relationship to the sky and the stars," Dr. Butler observes. "As children,



Dr. R. Paul
Butler

ANDY PERELA, KECK OBSERVATORY

A SIMPLE GLANCE
OUTWARD HAS ALWAYS
PROVIDED A GLIMPSE
OF AN IMMENSE,
STAGGERING BEAUTY
THAT OVERWHELMs
THE ART OF ANY
MASTER'S CANVAS.

ARTICLE BY
Eric Alan
PAINTINGS BY
Lynette R. Cook

we reach up to the planets and stars, glimmering and dancing just beyond our grasp." At any age, a simple glance outward has always provided a glimpse of an immense, staggering beauty that overwhelms the art of any master's canvas. There was no living without the stars, once, and we are living in them still. In the rarity of an unspoiled night this is clear, and though we may only seem like an audience, the connection goes to the core of our bones, notes Butler.

"All the chemical elements heavier than hydrogen and helium have been synthesized in stars, including all the carbon, oxygen, nitrogen, etc. in our bodies. We are literally made of star dust from generations of stars that lived and died before the Sun was formed. We feel the connection to the stars because we are the stuff of stars. Our atoms were literally cooked up in stars."

In the past century, though, our disconnection from the stars has become almost as deep as our primal connection. In the urban places, below blinding electric lights, the average public scurry, out of touch with the sky, and often out of touch with even the memory of that loss. "It is difficult for modern urban people to understand the fascination that all previous societies have had with the stars," Dr. Butler says bluntly. "The reason for this is simple: over the last 100

years city dwellers have not been able to see the stars." It's a subtle sort of blindness, laid over eyes that work just fine. Without the stars and the knowledge they offer, other passions of mind and heart may develop instead; and Butler is adamant that a passion for, say, following the Green Bay Packers is no less worthy than a passion for the stars. Yet the fact of star blindness remains, even if compensating passions and interests mask the disconnection. A blind musician may develop sonic acuity unavailable to the sighted; but he will never know what "green" is, or what his lover's face looks like. Similarly, the star-blind may instead explore the wonders of anything from technology to spirit, but still miss the resonant awe that time in true darkness with the full sky can provide.

This awe has not been lost in the details of science, for Butler. "As anyone who has spent time outside in a dark environment can attest, the stars and the heavens are a grand spectacle, glowing cat's eyes slowly pinwheeling about the north celestial pole, punctuated by the occasional meteor flash. The slowly changing sky, patterns repeating from night to night and year to year, act as a kind of Zen contemplation icon."

This contemplation becomes difficult, though, under permanent electric daylight. It's a strange irony that as remarkable new astronomical science allows unprecedented visual exploration of the very fringes of the universe, the stars vanish from the direct public eye. The firsthand observation of their mysterious beauty is more and more left to a small core of scientific professionals such as Dr. Butler who carry the outward eyes for all of us. Even within science, astronomy remains a small and somewhat esoteric field, and its practitioners are left in a relentless daily scramble for precious telescope time and enough monetary support for survival. It's left to them, under those harsh conditions, to try to touch the grand order beyond our fragile biosphere; to communicate its art and (if any) its meaning.

In the age in which the stars are no longer needed for daily navigation and other practicality, astronomy's role has changed, notes Butler. "What astronomy offers us now is more ethereal: perspective. Astronomy allows us to place ourselves in the context of the universe, to ponder our ultimate origins and fate." Questions of both origins and fate have been burning holes in the human mind for ages, often centering on the obsessive quest for evi-

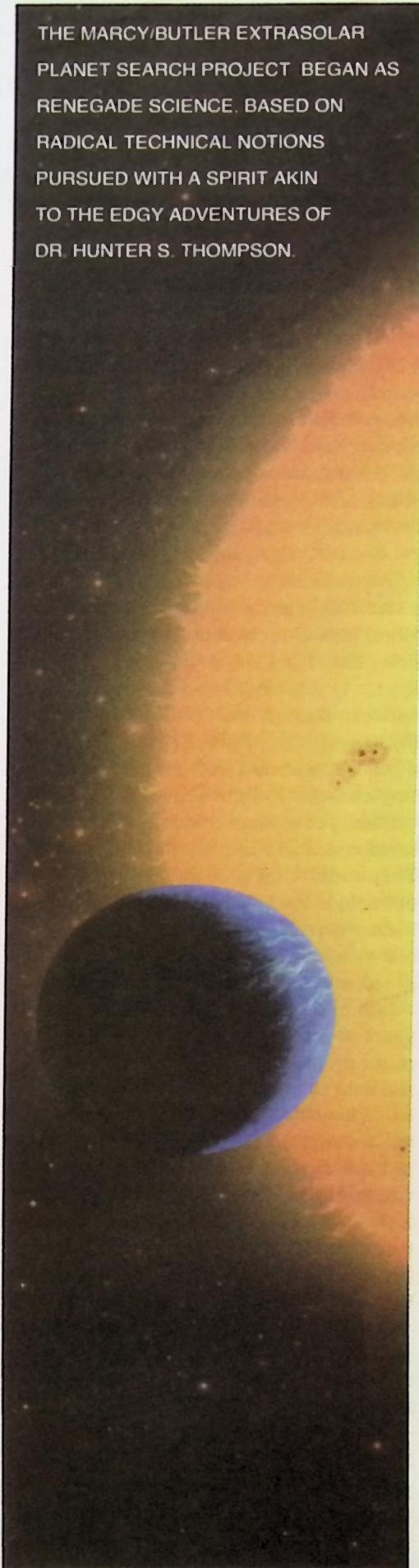
dence of life elsewhere in the universe—a place of deep space whose primary attribute, says Butler, is emptiness. "The search for life on other planets is crucial to our understanding of ourselves and our origins. Is life a common, chemically pre-ordained process or an amazing cosmic fluke? Empirically, the only way to answer this question is to search for life on other worlds, both within our solar system (Europa, Mars, Titan), and around other stars."

This outward search has only been existent for four hundred years, since it was proven that the Earth is a planet in revolution around an average star, and not the center of the universe. This radical, controversial notion made Earth seem less special, but it made the sky newly worth exploring. "With the demotion of the Earth to mere planetary status, planets have become much more interesting, true kin to mother Earth, potential harbors of life," says Butler.

The early astronomers whose names and achievements have successfully passed through the filter of history have primarily been those whose work has been motivated by passion rather than by fame or financial gain. Their discoveries have often come at great sacrifice, and in the face of ridicule. It's Butler and Marcy's remarkable position to be next to feel the deep passion and sacrifice, the humble amazement at the outer universe and at making the next critical discoveries. "When [German astronomer Johannes] Kepler solved the puzzle of planetary motion in 1619... he felt as though he had plucked the answer from the gods, that he could hear the 'heavenly music of the spheres,'" Butler says, feeling close to the experience. "When I first realized that I could detect planets around other stars in late 1995, that I held the answer to a 400-year-old riddle, I felt a child-like sense of awe and wonder, and a deep connection to the tradition of Tycho and Kepler." Tycho Brahe was Kepler's mentor, an astronomer of Danish nobility who, in 1572, was first to observe a supernova, and also made great contributions to the study of lunar and planetary motion. "In helping to take the next small step, envisioned by [Copernican follower and Italian monk Giordano] Bruno and Kepler 400 years ago, I could only wonder what the next 400 years will bring."

While the future remains speculative, the present-day Marcy/Butler discoveries are irrefutable and concrete. They have

THE MARCY/BUTLER EXTRASOLAR PLANET SEARCH PROJECT BEGAN AS RENEGADE SCIENCE, BASED ON RADICAL TECHNICAL NOTIONS PURSUED WITH A SPIRIT AKIN TO THE EDGY ADVENTURES OF DR. HUNTER S. THOMPSON.



© 2000 LYNETTE R. COOK

been romanticized on the front pages of major magazines and newspapers throughout the world, in a media crush rarely experienced by scientists. Much of the media coverage has been a glamorized distortion of the process, though; a process which has been grueling and wickedly difficult. The Marcy/Butler Extrasolar Planet Search Project began as renegade science, based on radical technical notions pursued with a spirit more akin to the edgy adventures of Dr. Hunter S. Thompson than to rote textbook crank.

The problem that thwarted all previous searches was that, given current technology, planets around distant stars can't be directly viewed. They're too small and distant. So, the ingenious and arduous method that Marcy and Butler developed sought proof from another angle.

Because stars and planets exert gravitational effects upon each other, they knew, a star with planets would move—albeit very minor amounts—because of planetary motion. Also, the light a star gives off should appear to dim slightly when a planet passes between its host star and our own planet. Butler and Marcy figured that by measuring a star's movement and the corresponding tiny changes in light that it gives off, the existence of planets could be accurately determined, including their size and orbit. They could, that is, if the planets were big enough; if the team had the equipment to measure, from clear across the universe, a star moving as little as six feet at walking speed; and if they had the passion, scientific vision and complete dedication to devote years of intense hours to developing computer programming and analysis to extract the data to prove it.

When Butler and Marcy began to pursue that approach back in 1986, the notion of their success was as patently absurd to the scientific community as the notion of Earth as a planet once was, four hundred years ago. Butler remembers the ancient history of resistance, again feeling a little kinship. "Once Earth was demoted to planet status, by way of the work of Copernicus, Tycho, Kepler and Galileo, it was immediately suggested that stars might be similar to the sun, and that these stars might harbor planets, life and civilizations. The Catholic church burned the mystical philosopher and monk Giordano Bruno at the stake on February 1, 1600 for espousing these heresies." To get a feel for the times in which the early astronomers oper-

ated, note that at the same time Kepler was combining physics with astronomy, he was also defending his mother, who was on trial for witchcraft.

While neither Butler nor Marcy has yet been burned at the stake, their efforts were scoffed at for years. Butler recalls, "Our technical approach was dismissed by leading experts in the field. I was once openly laughed at while giving a technical talk during a conference at Harvard." That was six years into the first eight fruitless years of fifteen-hour work days spent in pursuit of an elusive goal with no guarantee of success; a goal made more difficult to reach by the skepticism of others in the field. As unknowns espousing unaccepted methods, precious telescope time was difficult to get. The computers necessary for the enormous analysis didn't even exist when the research began; Butler and Marcy gambled heavily on the assumption that the computer revolution would create them in time. As with most revolutionary discoveries, the discovery of extrasolar planets was made from far outside the bounds of convention, against the cries of traditional "wisdom," and with a fanatical dedication that can only stem from internal passion rather than a search for glory or even acceptance.

Now that their research has paid off greatly, with the discovery of numerous individual planets and the first known three-planet system (in orbit around Upsilon Andromedae), most of the world now lauds them instead of laughs. The mainstream media has clamored so repeatedly at the Marcy/Butler door that they've often been paralyzed. They've been placed at the other end of the telescope—or too often, placed like ants under the heat of a magnifying glass. "We have gone through periods of a few weeks to a few months in which it has been virtually impossible to work because TV and print journalists were on our doorstep every day. Over the last year, we have turned down nearly all TV and other media requests. We also get so many requests to give talks that if we accepted even a small fraction of these, we would never get any work done... It's a funny problem. The more planets we discover, the more media and public requests we get. The

media attention in turn diminishes or destroys our ability to find yet more planets." It's a large-scale version of a known effect in particle physics: you can't observe an event without affecting it.

Meanwhile, in the scientific community, most have greeted their results with enthusiasm and respect, and it has become much easier for the two to get telescope time, funding, and access to other resources. Yet attempted stake-burning is sometimes still in evidence. "We have also become huge targets within the community," Butler flatly states. "Several groups and individuals have attempted to make a name for themselves by attacking our work. So far all the criti-

"WHAT WE FIND AS WE
FINALLY APPROACH AND
ANSWER THE MYSTERIES
OF THE AGES IS THAT THE
MYSTERIES DO NOT VANISH,
BUT INSTEAD LEAD TO
DEEPER BEAUTY AND
DEEPER MYSTERIES."

— DR. R. PAUL BUTLER —

cisms directed at us have been shown to be demonstrably false. The careers of several of our critics have essentially stalled out as a result. We are surprised at the personal nature of many of the criticisms, and the overt emotional position of these critics... Our experience with scientists in general is that they are delighted with our work, just as we are delighted to hear of advances in other fields, like the human

genome project. We have found that often the closer a person is to our subfield, the more they resent us. We have seen this resentment up close, particularly from people within the stellar astronomy and stellar spectroscopy fields."

Butler still manages to maintain his passion for the stars amid the grind of eighty-hour work weeks which are not as much contemplation as they are competition for resources and jobs. The days are full of writing grant proposals and computer code, and other time-critical yet mundane minutia. "My life is a long unending series of deadlines and airline flights," he says, with a learned distaste, and a knowledge of the steep price in his personal life. "I have given up on a lot of things that most people take for granted." However, "When I look up at the stars, I am still filled with the same burning curiosity that I felt as a child when I was building a telescope. Ten or twenty or thirty years ago I would look up and imagine the planets around other stars. Now when I look up, I can feel the planets. I have touched the planets and their host stars."

So Butler and Marcy persist, setting newer and loftier goals. They intend to dedicate the rest of their professional careers to answering two fundamental questions. What fraction of stars have planets? What fraction of planetary systems are similar to our own solar system? They plan to spend the next ten to twenty years carrying out a survey of the nearest one to two thousand stars with similarities to our sun, to try to find an extrapolative answer.

Whether or not those planets have life and, if so, whether Wal-Mart and McDonald's will attempt to build outlets there is a question beyond their current grasp. Distances are too great between the "island universes"—the original term for galaxies that Butler prefers. Our technology is too primitive. Even light takes so long to travel between galaxies that light from Andromadae, the nearest galaxy beyond our Milky Way, takes two million years to reach us. Thus, when Butler and Marcy observe a planet there, they aren't observing it as it exists today; they're observing it as it was two million years ago. All that's visible is a fossil of ancient time. Similarly, anyone looking from Andromadae to Earth would see it as it was two million years ago, and see no evidence of modern humanity. Life as it currently is on other planets will remain forever hidden, unless a way to transcend the speed of light is discovered.

This does nothing to dampen speculation, and in fact the new questions the duo look to answer are their own small contribution to the attempt to zero in on the question of life elsewhere. Butler refers to the Drake Equation, one of the most ambitious of all scientific equations, which he says "parametrizes our ignorance about how unique or common tool building intelligence is." That equation breaks down the universal possibilities of life into descending fractions: percentage of stars with planets, of planets suitable for life, of planets with *intelligent* life, and of planets with intelligent life forms that have developed advanced, outward-looking communications tools. It factors in the lifetime of those civilizations too, in a universe where every sun eventually goes nova, and every civilization on its planets must end. Even if life has existed in countless places across the universe, will it ever exist in a way that intersects?

Not being omnipresent, other than in recent earthly media, Butler has no more certain of an answer than the rest of us. But his personal guess is less optimistic than some.

He arrives at his personal guess that the Drake Equation gives an expectation value of 0.5, which is to say, that a galaxy such as ours likely plays host to either one or zero intelligent civilizations at any given time. "If my 'guesstimate' is correct then the universe, with hundreds of billions of galaxies, is teeming with intelligent life, but for the most part, these civilizations are never able to contact any other civilization. Only rarely would two communicating civilizations inhabit a galaxy at the same time." Given that a single exchange of speed-of-light messages between civilizations in neighboring galaxies could take four million years, such communication will remain fossilized at best.



© 2000 LYNETTE R. COOK

ABOVE, AND COVER: Lynette R. Cook's mixed-media work *70 Virginis b and Moons*, depicting a Jupiter-like planet discovered by the Marcy/Butler Extrasolar Planet Search Project, along with a moon with landforms and water.

PAGE 9: Cook's depiction of HD187123 b, a "hot Jupiter" type planet orbiting very close to its host star—another discovery in which Dr. Butler was instrumental.

No matter the enormity of the questions, the difficulty of reaching answers, and the presence of airless darkness in all directions from home, the Marcy/Butler work still represents an optimistic opening into an incredible frontier. It's an exciting development that has found worldwide resonance.

"For people who are interested in the bigger picture, the origins of Earth and life,

the prospects of other Earths, the enormous diversity and repeating patterns in planets and stars and galaxies, I hope that my work provides inspiration," Butler says. His experience gives cause for long-term confidence: "The big questions can be tackled, even if it takes hundreds of years to make small progress. The big questions are not necessarily bigger than us if we have enough curiosity, passion, patience, and cleverness. And what we find as we finally approach and answer the mysteries of the ages is that the mysteries do not vanish, but instead lead to deeper beauty and deeper mysteries."

No telescope is needed to touch the beauty and the mysteries. Appreciation takes no scientific training, and requires no understanding. The upward sky has beauty that transcends inquiry; beauty that exists in overwhelming majesty regardless of any perceived meaning. As Dr. Butler describes it, "The universe is pure art, abstract, raw, subtle, brilliant, savage, twisted, mysterious, and our home." There need be no message to the sky art, and Butler sees none, believing that such interpretations say more about the viewer than the viewed. In his view, the universe seems to exist just because it can. But all it takes is a true dark sky and a moment to look, to sense the astonishing grace of home, the rarity of earthly ecology, and yet the limitless possibilities beyond. Two hundred billion stars await in our galaxy alone, enticing our eyes outward, inviting us to forsake the electric night for a glimpse of the great unknown.

IM

Dr. R. Paul Butler is a staff member at the Department of Terrestrial Magnetism of the Carnegie Institution of Washington, after tenures at the Anglo-Australian Observatory, UC Berkeley and San Francisco State University (SFSU). Dr. Geoffrey Marcy is a professor of astronomy at UC Berkeley and SFSU. Much of their current observation is done at the Keck Observatory in Hawaii.

Lynette R. Cook, whose art accompanies this article, has combined twin passions for art and science in her illustration career. Her depiction of the wonders of the cosmos is her current focus, and her paintings of extrasolar planets have been published all over the world. More of her work can be found online at <http://www.spaceart.org/~lcook/>.

AHHH!



Casa Rubio

An Oceanfront Oasis!

**TWO-NIGHT
SIESTA ON THE BEACH
OREGON/CALIFORNIA STATELINE**

\$156

Starting at Single or Double

All Just Steps From the Ocean!

Also Includes Dinner for Two at
Rubio's Mexican Restaurant

Reservations 1-800-357-6199

e-mail: tony@casarubio.com
<http://www.casarubio.com>

Everyone Welcome
No college
ID required!

We have something
for everyone

General & Reference Books
Textbooks
Emblematic Clothing &
Souvenirs
Gift Items
School & Art Supplies



Bookstore

SOUTHERN OREGON UNIVERSITY

552-6178

Open Monday - Friday 8:30 am - 4:30 pm
Open Saturday 10:00 am - 2:00 pm beginning Oct. 2, 1999
Located in the Stevenson Union Building
Shop on the web starting this Fall at www.sou.edu/bookstore



NATURE NOTES

Frank Lang

Lewis' Woodpecker

One beautiful spring Saturday morning, I had the pleasure of taking a group of Nature Conservancy supporters to the top of Lower Table Rock, near Medford. It was an excellent day. The sun was shining, the poison oak had not leafed out, rattlesnakes were not about, and the trail was dry. The dry trail relieved us from terminal foot pad, a condition characterized by the accumulation of pounds of mud firmly attached to each boot. Kicking your foot sharply forward, sending the pad skyward, is an enlightening experience.

While waiting in the parking lot, a most amazing thing happened. A bird, some distance away, was perched in the top of an Oregon white oak tree. The early morning sun lit up a bright red breast. "It's an American robin," I proclaimed in my most authoritative voice. The bird took off and started to fly toward us. To my amazement the bird transmuted in flight from an American robin to a Lewis' woodpecker.

The Lewis' woodpecker is a handsome bird about the size of a robin, solid black with a maroon face, gray necklace and bib, and a wonderful rose breast. To divert the group from the transmutation phenomenon, I asked one of my standard bird questions. What were the three bird species brought back to science from the Lewis and Clark Expedition's exploration of the Louisiana Purchase? Most of them got the Lewis' woodpecker. Do you know the other two? If you know birds, one is easy. It's a big, high elevation black and white bird. You always see them at Crater Rim in the National Park. It is Clark's nutcracker. The other bird is tougher. The western tanager, a flame red and yellow headed bird with black wings and tail, was formerly known as the Louisiana tanager. I presume the name

change to western tanager was because it is a western bird and lives nowhere near the modern state of Louisiana.

Lewis' woodpecker is a close relative of the acorn woodpecker. They live somewhat different lives. Both act like flycatchers, flitting out from trees to snatch flying bugs. Both

store acorns. Lewis' woodpeckers shell the acorns before fitting them in natural crevices. Acorn woodpeckers make holes in trees, snags, telephone and power poles and store enormous numbers of unshelled acorns. Both species nest in tree cavities. Lewis' woodpeckers live sedate married lives, mating for life, with both partners sharing in the incubation and raising of the young. Acorn woodpeckers live communal lives, sharing mates, tasks, and raising young. Lewis' woodpeckers are unique among woodpeckers. They are the only species that can perch on telephone wires. If you ask me they look a lot like robins perched in the tops of oak trees.

The loss of Lewis' woodpecker habitat is of concern. In our area Lewis' woodpeckers prefer oak woodlands because their hollow trunks and branches make perfect nesting sites. As our hardwood forests are cut for firewood or cleared for homes, nesting sites are lost and so too are the birds that use them. Say goodbye to the Lewis' and acorn woodpeckers, western bluebirds, plain titmice, nuthatches and chickadees and all the other cavity nesters. Say hello to neighbors, roaming dogs and feral cats. **IM**

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Nordic Night

Descriptions of the ever-present solar light of the Scandinavian summer, as well as the Northern Lights of the dark winters, conjure up a mystical, magical land—the land of the midnight sun.

The modern European cultures based in Oslo, Stockholm and Helsinki are very similar to other world capitals, but the landscape and centuries-old cultures Norway, Sweden and Finland are based in, are celebrated and honored by each country.

The music of the region is a great example of how the old is kept alive in the new. From these countries now comes a wave of new music rooted in traditional culture but full of contemporary energy. Across Scandinavia a new generation of musicians is reigniting the spirit of their ancient roots, making it one of the hottest regions for world music as the new millennium begins.

Nordic Night, a presentation of the SOU Program Board and JPR's One World performing arts season on April 16 at the Craterian Ginger Rogers Theater in Medford, presents three of the leading Scandinavian groups combining ancient and modern sounds. The traditional national instruments such as the hardanger fiddle (often called the national instrument of Norway), nyckelharpa and harmonium blend with polyrhythmic percussion and even digital samples on beautiful waltzes, lively polskas and fiery original music deeply rooted in the forests and rich earth of these Nordic countries.

From Norway, Annbjorg Lien was born to a musical family on Norway's western coast and grew up singing folk music with her parents. At six Lien began fiddling in both classical and folk programs, taking instruction from her father for the latter. When she was physically big enough to hold the imposing hardanger—a larger violin with a flatter fingerboard and a set of sympathetic steel strings that resonate



Annbjorg Lien

ACROSS SCANDINAVIA A
NEW GENERATION OF
MUSICIANS IS REIGNITING
THE SPIRIT OF THEIR
ANCIENT ROOTS,
MAKING IT ONE OF THE
HOTTEST REGIONS FOR
WORLD MUSIC.

BY
Tom Olbrich

as the instrument is played—Lien began playing just folk music, a young girl trying her hand at what had for centuries been a man's instrument. By 13 she had turned professional, and has since been awarded numerous prizes in traditional and dance music championships.

North American audiences first heard her as a part of the critically acclaimed *Sweet Sunny North* recordings made with Henry Kaiser and David Lindley. Today, her sound is expanding from her traditional roots to incorporate Middle Eastern, Irish and electronic influences. Her latest recording *Baba Yaga*

(named after a legendary witch) is a magical ride through Russian forests and Norwegian fjords. The recording shows she remains committed to her native traditions while expanding her modern sound.

In the early 1980s, a group of young fiddlers from the tiny Finnish village of Jarvela began making some noise in local folk music circles. They descended from a line of musicians going back to the late 1800's. Their original name, Jarvelan Pikkupelimannit (Little Folk Musicians of Jarvela), was shortened to JPP. The first big break for JPP came when they landed first prize at the Finnish Championship Competition for Folk Music Groups in 1982. They attracted attention with their arrangements (straight ahead traditional folk—no embellishments), their harmonies, their ages (17-25) and the fact they play folk tunes from all over Finland, not just from their own locale, which was the standard practice.

Throughout the '80s and '90s they recorded five CDs, made an award winning short film and toured Scandinavia, Europe and the USA. They also hold the world record for continuous performance of a single piece, playing a whopping 1 hour 32 minutes, nonstop, for a massive crowd of dance fanatics at the famous Kaustinen Festival.

JPP's line up features

CONTINUED ON PAGE 21

*A Southern Oregon
Natural Product*



Bottled at the source since 1979
1-800-891-0801

Michael Feldman's *Whad' Ya Know?*

All the News that Isn't

Says here, "Small Babies May Earn Less Later;" so, whatever you do, don't put your birth weight on your resume.

A study at Duke finds that male heart patients are tested more, but die sooner than females. Experts caution a mere lack of medical care alone may not explain women's superior survival rates.

The FBI, seeking to end hacker attacks against major web sites, have issued warrants for every fifteen year old boy. The hope is to put "denial of service" back where it belongs—in the hands of the service providers.

In the latest attack, hackers put Buy.com up on Ebay and kept Amazon down so long it turned a profit. They modified Yahoo so much it's now a strip search engine. And the University of Wisconsin goes into the stem cell business, marketing human cells which can be used to grow entire organs—which, being Wisconsin stock—will be large-boned, full figured and plus sizes.

That's all the news that isn't.



**12 Noon Saturdays on
News & Information Service**



ONLINE

Joe Loutzenhiser

Why I'm a Gamer

When people visit the computer room in my home for the first time they invariably remark about the number of computer games that sit on the shelves. Admittedly, there does seem to be a lot, but I cherish all but a few and wouldn't dream of parting with them. Often I get the impression that many of my visitors find it strange and disconcerting that a thirty-four year old man would so openly enjoy such a hobby. I used to feel a bit embarrassed, but that has waned, and now I wonder why others have such an aversion to computer games.

Perhaps it is because of how computer games are portrayed by the media. Most everyone now associates the popular "first-person shooter" games Doom and Quake with the Columbine High School shootings. More than a few scientific studies have linked violence in entertainment to children acting out. I believe this may be somewhat true, although the problem is surely much more complex than just the affects of violent imagery. I certainly don't think such games train children to be killers, or that they give them uncanny shooting skills. If such were the case I'd be a crack shot by now. I'm not, and the only guns I like are made of pixels.

Perhaps people are put off by the insulting advertisements used to sell computer games. It's as if advertisers believe that the only things gamers are interested in are blood and guts, guns, and girls. I don't think it's a coincidence that games advertised in such a crass manner are most often of low quality and not worth attention.

And like most everything in the world, ninety-percent or more of computer games are junk. Instead of focusing on developing the game's quality, many companies are tar-

geting a twenty-dollar price point. And these games *do* sell well, even though they are almost completely worthless. I suspect that many people buy such games hoping to find a bargain and instead feel cheated and resentful. If the first computer game I ever bought was "Deer Hunter" I might have never tried another.

But these issues are on the periphery and don't really reflect the true spirit of computer gaming.

OVER THE COURSE OF A FEW
WEEKS I HAD SEEN
SOMETHING AKIN TO LORD JIM
ACTED OUT ON MY COMPUTER
SCREEN, AND MY EMOTIONS
WERE AS POIGNANT AS WHEN I
READ CONRAD'S BOOK.

Street in Ashland called The Software Boutique. There I began my fall into the joyful abyss. On the shelf of The Software Boutique was a game called "X-COM:UFO Defense." I didn't know much about it, but it sounded interesting. The premise is that you're in charge of a multi-national organization that is attempting to fend off an alien invasion. It only came on CD, and my computer didn't have a CD-ROM drive, so Jim sold me that too. That evening I installed it and started playing. I don't think I slept more than twenty hours in the next week. I was completely absorbed. The tension when looking for aliens was palpable. The simple music and sound effects created an eerie mood. More than a few times I actually jumped in my chair with fright. And most unexpected of all, I actually began to care about the characters I controlled. My commander, although an excellent fighting man, had a low bravery rating. On one particularly gruesome mission early in the game he panicked and broke for it, leaving

his troops in a firefight they were losing. Only he and a couple others survived the mission. After that I had him personally lead the most harrowing and dangerous missions, hoping that he would redeem himself. And he did. He never broke again. His bravery rating slowly rose and eventually he led the assault on the main alien base. Then, while attempting to storm the alien control center, he was killed. I was in shock. I wanted to load a previously saved game and bring him back. But I didn't. That would have been a disservice to the spirit of the game. Over the course of a few weeks I had seen something akin to *Lord Jim* acted out on my computer screen, and my emotions were as poignant as when I read Conrad's book.

Since that time I have played many, many other computer games. To me, the list of titles read like postcards reminding me of wonderful adventures: "WarCraft," "StarCraft," "Command & Conquer," "Civilization," "Red Baron," "Heroes of Might and Magic," "Total Annihilation," "Panzer General," "Half-Life," "Mechwarrior," "X-Wing," "Tie Fighter," "Creatures," "Worms," "Diablo," "SimCity," "Chaos Gate," "Baldur's Gate," and yes, even reviled "Doom" and "Quake." I have saved the world countless times, defeated demons and worse, fought in galaxies far, far away, been shot down by Baron Von Richthofen, and led great armies from both history and imagination to victory. I have played online with people from all over world, and even been allied in a computer game with someone whom our government might consider an enemy. Victor or vanquished, I always considered them my friends.

And now I share my fondness for computer games with my two-year-old son, Lewis. Together we play "Lego Racers," a deceptively simple racing game. We work as a team, four hands at the controls. We do surprisingly well, even though we are often irrepressibly excited. The pure joy and camaraderie we feel are precious moments. I wouldn't give them up for anything. □□

Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

TUNED IN *From p. 3*

totally attenuated any consideration for the quality, relevance and vitality of the programming content available to Americans or the technical integrity under which those services are available. Moreover, the Commission has completely dropped the ball on the principle that diversity in media voices is desirable by authorizing the most massive transfer of ownership of radio and television licenses ever contemplated. A handful of large corporations now control all but a relative handful of broadcasting licenses.

Is it any wonder that thoughtful citizens are beginning to question the existing media service they are receiving and begin seeking meaningful alternative mechanisms like LPFM?

Government successfully governs when its citizens believe in the integrity of the process and the sincerity with which government attempts to pursue a society's broad, stated goals. The FCC has turned broadcasting into nothing more than a business with little or no pretense at establishing a return to society which can be viewed as public service. In the process a growing, increasingly jaded citizenry is moving to break the law – as pirates – or circumvent the law by lobbying for establishing new types of stations which, it is hoped, will help redress this deficiency in public good. It is a measure of how far this agency has fallen from its stated goals that neither those it regulates, nor other government agencies, nor the public itself now have the requisite confidence that the Commission either understands its responsibilities or has the mettle to execute them. Even in so mundane a matter as establishing a process for deciding between competing applications for the same non-commercial frequency, the Commission is now completing its seventh year of trying to define a process for making such decisions in a manner which meets its public interest standard. An inescapable conclusion is that the Commission no longer has a meaningful vision of the public interest or how to interpret it.

Unfortunately, under this FCC, one has to shudder at what even an LPFM service which was launched with proper interference safeguards, would degenerate into. Likely, it would become yet another arena for speculators who are big on promises and short on results.

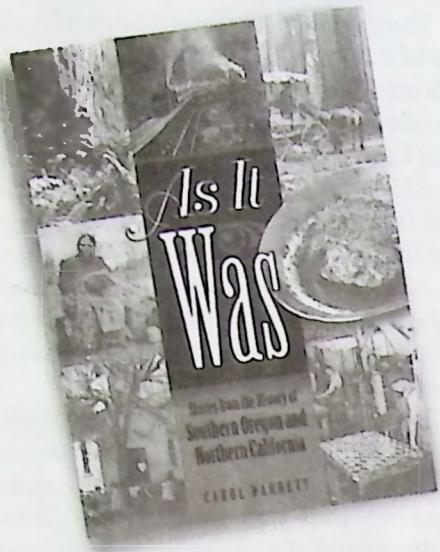
Those lawful parties seeking to establish LPFM are to be lauded for attempting to bring an increased public service element to radio. The FCC's Chairman has championed LPFM and he too is to be praised for his efforts at improving the nation's public yield from the spectrum. It is truly unfortunate that the processes he has followed, and his effectiveness in achieving his stated goals, have been so heavily flawed that it is difficult for those who share his motive to support his initiative.

The Communications Act of 1934 was adopted following an intense nine-year battle between commercial and educational forces over the nation's goals for broadcasting. In general, the educators were substantially outgunned by commercial interests. Perhaps it's time to scrap the Communications Act of 1934 and craft new legislation which is appropriate to the issues our society faces in the twenty-first century. Such an undertaking would, inevitably, initiate a new contest over the tension between commercial opportunity and the public interest. Maybe noncommercial interests would, once again, lose to commerce. But possibly not. The discomfort of the public, the Congress and those in the broadcasting industry who still yearn to view the communication industries as professions rather than solely as stock option opportunities, might provide us all a more thoughtfully articulated vision of the wondrous communication systems which science has taught us how to create but which our governance systems seem increasingly incapable of productively using.

Maybe it's time to see. □

Ronald Kramer is JPR's Executive Director.

As Heard on the Radio!



As It Was: Stories from the History of Southern Oregon and Northern California

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

Make checks payable to: Jefferson Public Radio or bill to my credit card: VISA Mastercard
 American Express Discover

CARD NO. _____

Exp. _____

Send completed form to: Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520



ON THE SCENE

Eric Weiner

Between Sushi and Small Talk

NPR's Tokyo Correspondent Eric Weiner recently took some time from his busy schedule to answer questions about his experiences. Read below to learn more about Eric and his radio reporting challenges in a country where directness is considered rude.

Q: How did you get your start in radio?

Weiner: By accident. I was working as a freelance writer in New York when NPR suggested I try my hand at radio. At first, it wasn't easy. It took weeks to put together my first piece! But I soon caught on. At this point, I think radio is the best medium for conveying both information and emotion.

Q: In comparing reporting from different countries and cultures, how do people treat you differently? Are there particular challenges you face/must overcome in certain areas of the world?

Weiner: A big part of my job is getting people to open up to me. The best way to do this varies tremendously from country to country. Israelis, for instance, are very direct and expect you to be the same. But in Japan, directness is considered rude, so here I spend a fair amount of time sipping green tea and making small talk before getting to the actual interview.

Q: You recently covered the unrest in East Timor. Are there any personal stories you care to share from your experiences covering this news?

Weiner: Covering the unrest in East Timor was probably the most challenging assignment of my career. I had been in dangerous situations before, but this time journalists

were actively targeted. At one point pro-Indonesian militia surrounded the hotel where journalists were staying and started shooting at us. It was a frightening moment.

Q: What is the Tokyo bureau like?

Weiner: Small. Like everything else in Japan. But I have learned new and imaginative ways to make use of a tiny space.

66
I ALSO LIKE
OFF-BEAT STORIES,
SUCH AS A PIECE I DID
RECENTLY ON JAPAN'S
EXPLODING TOILETS.

Q: How would you describe a typical day for you? Is there a typical day in your line of work?

Weiner: There is no such thing as a typical day—except that they are all long.

I am usually working on several stories at once: arranging interviews, conducting interviews, editing interviews and, of course, writing stories. It's a real juggling act.

Q: What are some of your favorites from stories you have filed? Is there a particular type of story you enjoy covering?

Weiner: My favorite stories are the ones that get behind the headlines. I also like off-beat stories, such as a piece I did recently on Japan's exploding toilets. I firmly believe that foreign news need not be of the dry, "eat your vegetables" variety. It can be engaging and, yes, entertaining too.

Q: Do you plan on being a foreign correspondent for the rest of your career?

Weiner: I can't say for sure, but this is the best job on the planet. I can't see giving it up anytime soon.

Q: What do you miss most about living in the US?

Weiner: Two things. 1) Informality. Ameri-

can culture is perhaps the most relaxed in the world. I miss that. 2) Breakfast. I love exotic cuisine for lunch and dinner, but don't mess with my pancakes

Q: You have your pilot's license - do you have the opportunity to use it often? Has it ever been useful in your line of duty as a reporter?

Weiner: Unfortunately, I have not been able to use my pilot's license.

Q: I know that a favorite pastime of yours is eating sushi. Is this a new love of yours that came with your recent move to Tokyo, or are you suddenly finding yourself in sushi heaven?

Weiner: I am a long-time sushi aficionado. Over the years, I have discovered and sampled sushi restaurants in some far-flung places: Jerusalem, Sri Lanka and even Iran. As you can imagine, I am thrilled with my current posting.

IN

SOU Program Board and Jefferson Public Radio present

ONE WORLD PERFORMING ARTS SERIES

National Song and Dance Company of Mozambique

April 1

Craterian Ginger Rogers Theater, Medford



African Dance Workshop with members of National Song and Dance Co. of Mozambique. Saturday, April 1, 10-11:30 am Craterian Theater. Call 552-6331 to register.



Väsen



Annbjorg Lien

Nordic Night

The Best of Norway, Sweden & Finland

April 16

Craterian Ginger Rogers Theater, Medford



JPP



Tibetan Freedom Concert

May 6, 3pm & 8pm

SOU Music Recital Hall, Ashland

Tickets

www.oneworldseries.org

For Craterian Shows:
541-779-3000 or visit
the Craterian Box Office

For SOU Shows and
Season Tickets:
541-552-6461

SOU Student Tickets and General
Public Tickets:
visit SOU Raider Aid

OUTLOOK

From p. 7

Siskiyou region's remote mountain fastness they put more pressure on public land. If an ecologically significant corner of the Klamath Knot is to be protected for its unique geological and biological diversity it must come soon before competing claims on public resources make it politically impossible.

IN

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

KSOR / KSRS / KNYR / KSRG / KNHT

Join *JPR Saturday Morning Opera* host Don Matthews for a complete performance of Sergei Prokofiev's mammoth opera, *War and Peace*. Taken from the novel of Tolstoy, the opera was composed during the early years of the Second World War. Prokofiev, who wrote most of the libretto (with the help of poet Mira Mendelson), draws a number of parallels between Napoleon's attack of Russia in 1812 and World War II and therefore gained approval from the Soviet Committee on the Arts. In a recording called "a riveting interpretation of a masterpiece" by *Gramophone*, the performance features the Chorus and Orchestra of the Bolshoi Theatre in Moscow and many fine soloists. Join us Saturday morning, April 29 at 10:30am for Prokofiev's *War and Peace*.

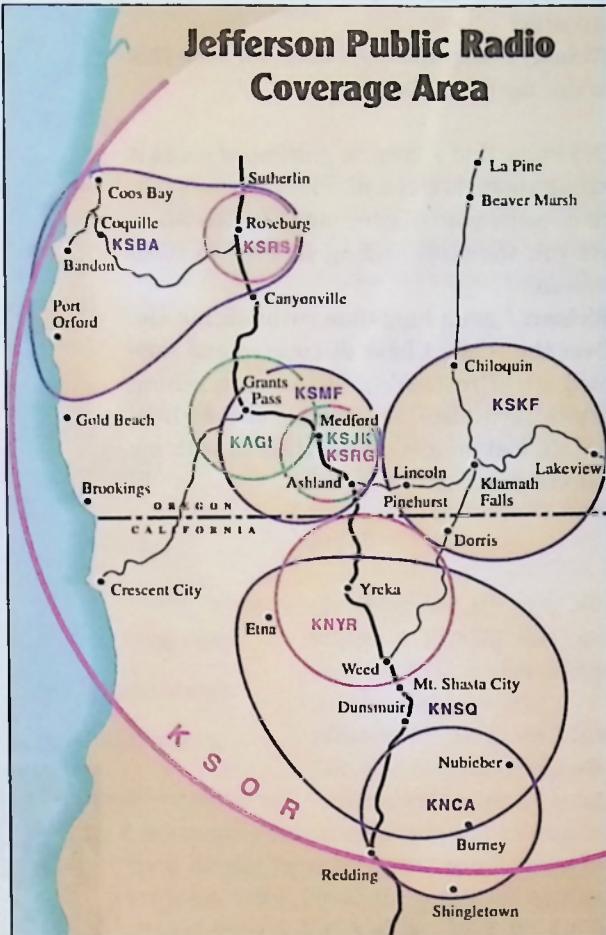
Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

On April 16, Jefferson Public Radio presents a special *Marian McPartland's Piano Jazz* with Chuck Mangione. Known for the cross-over success of his tunes in the mid 1970s, Mangione has emerged from a self-imposed hiatus. Mangione and bassist Gary Mazzaroppi team with McPartland for dynamic trio work, including the famous "Feel So Good." And, he puts down his horn to perform his composition "Chase the Clouds Away" at the piano. Listen at 9:00am Sunday April 16 for Chuck Mangione on *Marian McPartland's Piano Jazz*.



Chuck Mangione and Marian McPartland



Volunteer Profile: Susan Landfield



Susan began volunteering in JPR's Membership Department three years ago. As an impassioned consumer of JPR programming from *(A)ll Things Considered* to *(Z)orba Paster On Your Health*, she felt the need to contribute more than just membership dues in support of Jefferson Public Radio's mission.

Although currently working as a nurse in the Rogue Valley, Susan has worked in health care development in eastern Africa and in the former Soviet Union, so she counts on NPR's broad and balanced coverage of international news to stay updated on world affairs. A seventeen-year resident of the Rogue Valley, Susan's other passions include cycling, hiking, cross-country skiing, theater, music, reading, writing and doing just about anything with good friends.

KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Camas Valley 88.7	Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud,
Chiloquin 91.7	Dunsmuir 91.3
Coquille 88.1	Merrill, Malin,
Coos Bay 89.1	Tulelake 91.9
Crescent City 91.7	Port Orford 90.5
Etna/Ft. Jones 91.1	Parts of Port Orford,
Gasquet 89.1	Coquille 91.9
Cold Beach 91.5	Redding 90.9
Grants Pass 88.9	Sutherlin, Glide TBA
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND KSOR dial positions for translator communities listed on previous page KSRS 91.5 FM ROSEBURG KNYR 91.3 FM YREKA KSRG 88.3 FM ASHLAND KNHT 107.3 FM RIO DELL/EUREKA

Monday through Friday		Saturday		Sunday	
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition		6:00am Weekend Edition	
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert		9:00am Millennium of Music	
12:00pm News	7:00pm State Farm Music Hall	10:30am The Metropolitan Opera		10:00am St. Paul Sunday	
12:06pm Siskiyou Music Hall		2:00pm From the Top		11:00am Siskiyou Music Hall	
4:00pm All Things Considered		3:00pm Siskiyou Music Hall		2:00pm Center Stage from Wolf Trap	
		4:00pm All Things Considered		3:00pm Car Talk	
		5:00pm Common Ground		4:00pm All Things Considered	
		5:30pm On With the Show		5:00pm To the Best of Our Knowledge	
		7:00pm State Farm Music Hall		7:00pm State Farm Music Hall	

Rhythm & News

KSMF 89.1 FM ASHLAND KSBA 88.5 FM COOS BAY KSKF 90.9 FM KLAMATH FALLS KNCA 89.7 FM BURNEY/REDDING KNSQ 88.1 FM MT. SHASTA YREKA 89.3 FM ROSEBURG 91.9 FM CALLAHAN 89.1 FM

Monday through Friday		Saturday		Sunday	
5:00am Morning Edition		6:00am Weekend Edition		6:00am Weekend Edition	
9:00am Open Air		10:00am Living on Earth		9:00am Marian McPartland's Piano Jazz	
3:00pm All Things Considered		N. CALIFORNIA STATIONS ONLY:		10:00am Jazz Sunday	
5:30pm Jefferson Daily		10:30am California Report		2:00pm Rollin' the Blues	
6:00pm World Café				3:00pm Le Show	
8:00pm Echoes				4:00pm New Dimensions	
10:00pm Late Night Jazz with Bob Parlocha				5:00pm All Things Considered	
				6:00pm Folk Show	
				9:00pm Thistle & Shamrock	
				10:00pm Music from the Hearts of Space	
				11:00pm Possible Musics	

News & Information

KSKJ AM 1230 TALENT KAGI AM 930 GRANTS PASS

Monday through Friday		Saturday		Sunday	
5:00am BBC World Service		6:00am BBC Newshour		6:00am BBC World Service	
7:00am Diane Rehm Show		7:00am Weekly Edition		8:00am To the Best of Our Knowledge	
8:00am The Jefferson Exchange with Jeff Golden		8:00am Sound Money		10:00am Beyond Computers	
10:00am Public Interest		9:00am Beyond Computers		11:00am Sound Money	
11:00am Talk of the Nation		10:00am West Coast Live		12:00pm A Prairie Home Companion with Garrison Keillor	
1:00pm Monday: Talk of the Town		12:00pm Whad'Ya Know		2:00pm This American Life	
Tuesday: Healing Arts		2:00pm This American Life		3:00pm What's On Your Mind?	
Wednesday: Real Computing		3:00pm A Prairie Home Companion with Garrison Keillor		4:00pm Zorba Paster on Your Health	
Thursday: Word for the Wise and Me & Mario		5:00pm Talk of the Town		5:00pm Sunday Rounds	
Friday: Latino USA		5:30pm Healing Arts		7:00pm People's Pharmacy	
1:30pm Pacifica News		6:00pm New Dimensions		8:00pm The Parent's Journal	
2:00pm The World		7:00pm Fresh Air Weekend		9:00pm BBC World Service	
3:00pm Fresh Air with Terry Gross		8:00pm Tech Nation		11:00pm World Radio Network	
4:00pm The Connection		9:00pm BBC World Service			
6:00pm Fresh Air (repeat of 3pm broadcast)		11:00pm World Radio Network			
7:00pm As It Happens					



JEFFNET
the community-based internet service of the jefferson public radio listeners guild

JEFFNET provides low-cost public access to the world's newest information resource, the Internet, and provides the full-range of Internet services as a way to foster people's desire to know about the world in which we live. JEFFNET is operated by and for people right here in Southern Oregon ... it's easy to use ... and it continues Jefferson Public Radio's tradition of encouraging life-long learning and facilitating community dialogue. Whether you seek to read Shakespeare, visit the world's great museums with your kids, get the weather forecast in Timbuktu, e-mail a long lost friend, or participate in a local discussion group, JEFFNET's Control Center provides a comprehensive, well-organized gateway that makes using the Internet and the World Wide Web a breeze.

3 WAYS TO LEARN MORE

1
Stop by the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

2
Call us at (541) 552-6301, weekdays from 8am to 5pm

3
Visit us on the World Wide Web at <http://www.jeffnet.org>

in jackson & douglas counties dial locally . . . connect globally

CLASSICS & NEWS SERVICE

KSOR 90.1 FM **ASHLAND** **KSRS 91.5 FM** **ROSEBURG** **KNYR 91.3 FM** **YREKA** **KSRG 88.3 FM** **ASHLAND** **KNIT 107.3 FM** **DEL RIO/EUREKA**

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Dexter Patmon.

7:00am-Noon

First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am.

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30am-2:00pm

The Metropolitan Opera

2:00-3:00pm

From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

Siskiyou Music Hall

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

Common Ground

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

Center Stage from Wolf Trap

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-7:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State

Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates April birthday

First Concert

Apr 3 M Castelnuovo-Tedesco*: *Guitar Concerto No. 1* in D

Apr 4-11 JPR Spring Membership Drive

Apr 12 W Ginastera*: *Pampeana No. 3*

Apr 13 T Bach: *Flute Sonata in B minor, BWV 1030*

Apr 14 F MacDowell: *Suite No. 1, Op. 42*

Apr 17 M Saint-Saëns: *Cello Concerto in A minor, Op. 33*

Apr 18 T Rozsa*: *Variations on a Hungarian Peasant Song*

Apr 19 W Mozart: *Symphony No. 18 in F, K. 130*

Apr 20 T Chopin: *Fantasy in F minor, Op. 49*

Apr 21 F R. Thompson*: *The Testament of Freedom*

Apr 24 M Beethoven: *String Quartet in F minor, Op. 95*

Apr 25 T Roussel: *Le Festin de l'Araignée*

Apr 26 W Haydn: *Symphony No. 55 in Eb, The Schoolmaster*

Apr 27 T Prokofiev*: *Piano Concerto No. 5 in G, Op. 55*

Apr 28 F Chadwick: *String Quartet No. 3 in D*

Siskiyou Music Hall

Apr 3 M Elgar: *Cello Concerto in E minor, Op. 85*

Apr 4-11 JPR Spring Membership Drive

Apr 12 W Schubert: *String Quartet in A minor, D. 804, Rosamunde*

Apr 13 T Raff: *Symphony No. 3 in F, In the Forest*

Apr 14 F Grieg: *String Quartet No. 1 in G minor, Op. 27*

Apr 17 M Tchaikovsky: *Violin Concerto in D, Op. 35*

Apr 18 T Vasks: *Voices - Symphony for Strings*

Apr 19 W Sibelius: *Symphony No. 3 in C, Op. 52*

Apr 20 T Mozart: *String Quartet in G, K. 387*

Apr 21 F Beethoven/Liszt: *Symphony No. 2 in D, Op. 36*

Apr 24 M Mahler: *Symphony No. 1*

Apr 25 T Brahms: *Symphony No. 4 in E minor, Op. 98*

Apr 26 W Goldmark: *String Quartet in B, Op. 8*

Apr 27 T Prokofiev*: *Waltzes, Suite for Orchestra, Op. 110*

Apr 28 F Berwald: *Piano Quintet No. 2 in A*

HIGHLIGHTS

The Metropolitan Opera

April 1 *Die Walküre* by Wagner (9:30 Curtain)
Jane Eaglen, Deborah Voigt, Felicity Palmer Plácido Domingo, James Morris, James Levine, conductor.

April 8 *Pelléas et Mélisande* by Debussy
Dawn Upshaw, Nadine Denize, Dwayne Croft, Willard White, James Levine, conductor.

April 15 *Siegfried* by Wagner (9:30 Curtain)
Jane Eaglen, Heidi Grant Murphy, Birgitta Svendén, Stig Andersen, Graham Clark, James Morris, Ekkehard Wlaschiha, Eric Halfvarson, James Levine, conductor.

April 22 *Götterdämmerung* by Wagner (9:00 Curtain). Jane Eaglen, Sondra Radvanovsky, Felicity Palmer, Stig Andersen, Alan Held, Ekkehard Wlaschiha, Eric Halfvarson, James Levine, conductor.

jes: Bagatelles 2, 3; Traditional/arr. Vena: Dark Eyes; Piazzolla/arr. GQ: Tanti Anni Prima; Strauss/arr. McNeff: *Der Rosenkavalier Suite*; Ernst Krahmer: Rondeau Hongrois; Traditional/arr. Quartetto Gelato: Danny Boy.

From the Top

April 1 *From the Top* travels to Spokane, Washington to bring together some of the greatest young talent from the Pacific Northwest. We hear a performance of Haydn's Concerto in C performed by an astonishing 14-year-old cellist from rural Oregon. And we meet a 16-year-old violinist who can't wait for his parents to leave the house so he can blast Shostakovich on the stereo as loud as it will go.

April 8 From the Mellon Institute in Christopher O'Riley's hometown of Pittsburgh, we learn why musicians should never go camping and we visit a 100-year-old music store in Pittsburgh to meet some extremely dedicated instrument repairmen.

April 15 From Symphony Hall in Boston, this week's show features special guest Marylou Speaker Churchill, Principal 2nd Violinist of the Boston Symphony Orchestra and Martha Babcock, Principal Cellist of the Boston Pops Orchestra and Assistant Principal Cellist of the Boston Symphony Orchestra.

April 22 From New England Conservatory's Jordan Hall, special guest Menahem Pressler joins Chris in welcoming Trio Levine whose members include a 14-year-old cellist from Clarksville, MD; a 14-year-old pianist from Richmond, VA; and an 18-year-old violinist from Silver Spring, MD.

April 29 From the Kennedy Center's Terrace Theatre in Washington, DC, we'll hear performances by a 12-year-old pianist from Washington, DC, a 15-year-old bassoonist from Meadville, PA, and a 17-year-old trumpeter from Colorado Springs, CO.

JPR Saturday Morning Opera

Saint Paul Sunday

April 2 King's Noyse
At the Paris Court of Charles IX (1570-90)
Anonymous: Mon Dieu la belle Entre; Claude LeJude: Allo, allo gay, Je suis desherite; Pierre Phalse: Les Bouffons, Almade/Saltarello, Schiarazula Marazula; Anonymous: Ton amour ma maistresse; Phalse: Pavane and galliard "La Battaille"; Anonymous: Laissez la verte couleur.

The 17th Century English ballad
Anonymous: The happy meeting, Boatman, Grimstock, Emperor of the Moon, Barbara Allen's cruelty, Strawberries and cream, Half hanniken, Nottingham ale to the tune of "Lilli Birlero."

April 9 Spring Membership Special

April 16 Bergen Woodwind Quartet
Giuseppe Maria Cambini: Quintet No. 2; David Maslanka: Quintet No. 2; Endre Szervszky: serquintett-Fuvsts-I. Adagio/Allegro.

April 23 TBA

April 30 Quartetto Gelato
Leoncavallo/arr. C. Vena: Mattinata; Dvorak/arr. Stel-

SPOTLIGHT *From p. 13*

four fiddlers, acoustic bass, and a harmonium as big as a small upright piano. They combine the precision of a chamber music group with the skirt-twirling energy of a polka group.

The nyckelharpa is an ancient instrument of Sweden; a keyed fiddle with a haunting sound. Olov Johansson has been playing this difficult instrument since he was 14. In 1990 he became the first-ever world nyckelharpa champion.

Vasen combines the nyckelharpa with the unique combination of viola, acoustic guitar, and worldbeat percussion. The origins of the group are deeply rooted in the Swedish countryside, in the centuries-old tradition of the folk music of Uppland. They bring playful arrangements to ancient melodies, weaving rock, jazz and classical influences into a contemporary Swedish tapestry.

A *Wired* magazine reviewer said they "turn tunes inside out and upside down, dri-

ven by fiddle and nyckelharpa and grounded by inventive percussion. The sound may be traditional, but the attitude is completely modern, mixing up the ideas of folk, the virtuosity of progressive and the humor of the insane asylum into a Cuisinart of acoustic bliss."

Mikael Marin, the group's violist, recently was commissioned by the Kronos Quartet to compose a piece featuring Johansson's nyckelharpa; Johansson recorded with Kronos on their latest recording. Vasen has released six CDs in Sweden and the US since their inception in 1990.

Nordic Night brings these three Scandinavian groups together for a rare tour in this country. Annbjorg Lien, JPP and Vasen will all play full sets and undoubtedly join each other on stage a time or two.

For tickets, call the Craterian Ginger Rogers Theater at 541-779-3000, visit SOU's Raider Aid or the One World website at www.OneWorldSeries.org. IM



URL Directory

American Red Cross / Rogue Valley Chapter

<http://www.jeffnet.org/redcross>

Ashland YMCA

<http://www.ashlandymca.org>

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Blooming Bulb Company

<http://www.bloomingbulb.com>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.chateaulin.com>

City of Medford

<http://www.ci.medford.or.us>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

Gene Forum

<http://www.geneforum.org>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org>

The Oregon Cabaret Theatre

<http://www.oregoncabaret.com>

Tame Web

<http://www.tameweb.com>

Rogue Valley Symphony

<http://www.rvssymphony.org>

Southern Oregon Women's Access to Credit

<http://www.sowac.org>

White Cloud Press

<http://www.whitecloudpress.org>

Rhythm & News Service

KSMF 89.1 FM

ASHLAND

CAVE JCT. 90.9 FM

KSBA 88.5 FM

COOS BAY

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

KSKF 90.9 FM

KLAMATH FALLS

KNCA 89.7 FM

BURNEY/REDDING

KNSQ 88.1 FM

MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am

Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Dexter Patmon.

9:00am-3:00pm

Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00pm-2:00am

The Blues Show

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by George Ewart.

2:00-3:00pm

Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

Possible Musics

Hosts Shobha Zanth and David Harrer push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

HIGHLIGHTS

Marian McPartland's Piano Jazz

April 2 Carline Ray

Carline Ray is a complete woman of jazz — a forceful double bassist and a spirited vocalist. Ray plays in the orchestra and sings in the chorus with the Alvin Ailey American Dance Theatre. She also teaches and plays other instruments. McPartland joins in as Ray demonstrates her many talents when she plays bass on "In a Sentimental Mood," sings "Come Sunday," and switches to piano for "After Hours."

April 9 Spring Fundraising Special

April 16 Chuck Mangione

Known for the crossover success of his tunes in the mid 1970s, Chuck Mangione has emerged from a self-imposed hiatus in grand style. The genius of his seemingly simple music lies in his mastery of the various elements and his ability to create captivating melodies. Mentor Dizzy Gillespie helped launch Mangione's career by recommending him for Art Blakey's Jazz Messengers.

April 23 Clare Hansson

Marian McPartland is pleased to introduce Australian pianist Clare Hansson to Piano Jazz listeners. One of the country's best-loved entertainers and a well-known part of Brisbane's jazz scene since the 1970s, Hansson has performed with her country's top artists and Ernestine Anderson and Jimmy Witherspoon. She joins McPartland for "A Foggy Day in London Town." Hansson performs her own "Portrait of Marian" to honor the host.

April 30 Dudley Moore

Piano Jazz pays a special tribute to comic actor Dudley Moore with this encore broadcast from 1983. Moore began his long career in entertainment as a pianist,

playing his way into both London's Guildhall School of Music and Oxford University. On this program, Moore and McPartland share memories of England. Long influenced by Errol Garner, Moore solos on "The Way You Look Tonight," and joins McPartland for duet of "Nice Work if You Can Get It." McPartland improvises a musical "Portrait of Dudley Moore."

New Dimensions

April 2 Seeing The World Anew with Shariff Abdullah

April 9 The Positive Side of Chaos: Revisioning Organization (Part I) with Dee Hock

April 16 The Positive Side of Chaos: Revisioning Organization (Part II) with Dee Hock

April 23 Reinhabit Your World with Peter Berg

April 30 The Enneagram in Life and Work with Helen Palmer

Thistle and Shamrock

April 2 A Celtic Childhood

Gimme Elbow Room is fiddler Bonnie Rideout's introduction for children to Scottish folk songs, dances, and poetry. A mother of three, Bonnie talks about her album, and introduces a couple of selections. We branch out from there into a cheerful variety of children's songs, dances and lullabies.

April 9 Spring Fundraising Special

April 16 Perthshire Amber

Dougie MacLean's *Perthshire Amber* was born when he was commissioned by the Perth Festival of Arts to create an instrumental work with string arranger Kevin MacRae. Its debut performance in June 1999 was described by the Herald newspaper as "an irresistible tapestry of tunes, rhythms, instrumental, and orchestral colors, harmonies, and textures." Dougie talks us through the work from his Perthshire home in the heart of Scotland.

April 23 Irish Family Ties

Some of the most enduring music from Celtic roots is created by the members of several very musical families. Irish family band Clannad recently won a Grammy Award, and members of the O'Domhnaill family have appeared together and individually on some of the most influential Irish recordings. We listen this week to "kin folk" from past and present.

April 30 Maggie MacInnes

"Her singing was such that no translations were necessary," said the *Boston Globe*. Singer and harper Maggie MacInnes acquired her love of Gaelic music from her mother, the highly acclaimed Gaelic singer Flora MacNeil from the island of Barra in the Outer Hebrides. She talks to us about this legacy, and her own solo album *Eilean Mara*.



The Retro Lounge
SATURDAYS AT 9 PM
Rhythm & News

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

TOFU & SPINACH-STUFFED PASTA SHELLS

(serves 4)

1 lb spinach, fresh

1 15-oz low-fat tofu, firm

2 tsp parsley, fresh

3 tbsp parmesan cheese, grated

1/2 tsp basil

1/2 tsp oregano

1/2 tsp salt or salt substitute

4 tbsp matzo meal (or ground crackers)

tomato sauce (dollop to top each serving)

16-20 lg pasta shells, uncooked

TO PREPARE STUFFING: Bring water in 4-quart steaming pot to gentle boil. Steam spinach until wilted, about 10 minutes. In salad spinner, spin spinach dry and chop into very fine pieces. Mash tofu well with fork. In large bowl, combine chopped spinach with tofu, parsley, parmesan cheese, basil, oregano, salt and ground matzo. Mix well.

TO PREPARE PASTA SHELLS: In 4-quart pot, cook pasta in gently boiling water for 9-10 minutes. Drain in colander, and rinse with cold water. Use teaspoon to stuff each shell, well, with filling. Place stuffed shells side by side in 9" x 9" glass baking dish. Top each with dollop of thick tomato sauce. Cover with aluminum foil, and bake at 350 degrees for 25 minutes. (For special dinner, mix 1/4 cup pesto sauce into tomato sauce.)

Nutritional Analysis

Calories 13% (267 cal)

Protein 38% (19 g)

Carbohydrate 9% (33 g)

Total Fat 10% (7.6 g)

Saturated Fat 7% (1.73 g)

Calories from: Protein: 46 % C

carbohydrate: 7 % Fat: 46 %

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: ealan@jeffnet.org

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7am-8am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

SATURDAYS

6:00am-7:00am

BBC Newshour

7:00am-8:00am

Weekly Edition

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

Beyond Computers

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm

The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

New Dimensions

7:00pm-8:00pm

Fresh Air Weekend

8:00pm-9:00pm

Tech Nation

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

SUNDAYS

6:00am-8:00am

BBC World Service

8:00-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

Beyond Computers

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

Sound Money

Repeat of Saturday broadcast.

12:00-2:00pm

A Prairie Home Companion with Garrison Keillor

2:00pm-3:00pm

This American Life

3:00pm-4:00pm

What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

People's Pharmacy

8:00pm-9:00pm

The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

BBC World Service

11:00pm-1:00am

World Radio Network

Program Producer Directory

NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW
Washington DC 20001

Audience Services:
(202) 414-3232

Tapes and Transcripts:

Toll-free Number:
877-NPR TEXT
(877-677-8398)

<http://www.npr.org/>

ALL THINGS CONSIDERED

atc@npr.org
<http://www.npr.org/programs/atc/>

CAR TALK

1-888-CAR-TALK
<http://cartalk.cars.com/>

DIANE REHM SHOW

Call-in line: 1-800-433-8850
drehm@wamu.org
<http://www.wamu.org/rehm.html>

FRESH AIR

Tapes, transcripts 1-888-677-6397
freshair@whyy.org
<http://whyy.org/freshair/>

LATINO USA

(512) 471-1817
<http://www.latinousa.org/>

LIVING ON EARTH

1-800-218-9988
loe@npr.org
<http://www.loe.org/>

MARIAN McPARTLAND'S PIANO JAZZ

(803) 737-3412
pj@scetv.org
<http://www.scern.org/pj/>

MORNING EDITION

Listener line: (202) 842-5044
morning@npr.org
<http://www.npr.org/programs/morning/>

PUBLIC INTEREST

pi@wamu.org
<http://www.wamu.org/pi/>

TALK OF THE NATION

totn@npr.org
<http://www.npr.org/programs/totn/>

TALK OF THE NATION SCIENCE FRIDAY

scifri@npr.org
<http://www.npr.org/programs/scifri/>

THISTLE & SHAMROCK

<http://www.npr.org/programs/thistle/>

WEEKEND ALL THINGS

CONSIDERED
watc@npr.org
<http://www.npr.org/programs/watc/>

WEEKEND EDITION SATURDAY

wesat@npr.org
<http://www.npr.org/programs/wesat/>

WEEKEND EDITION SUNDAY

wesun@npr.org
puzzle@npr.org
<http://www.npr.org/programs/wesun/>

WEEKLY EDITION

weed@npr.org
puzzle@npr.org
<http://www.npr.org/programs/weed/>

WORLD CAFE

http://www.xpn.org/sections/world_cafe.html

WRITER'S ALMANAC

<http://almanac.mpr.org/>

ZORBA PASTER ON YOUR

HEALTH
1-800-462-7413
<http://www.wpr.org/zorba/zorba.html>

INDEPENDENT PRODUCERS

EARTH & SKY
P.O. Box 2203, Austin, TX 78768
(512) 477-4441 ·
people@earthsky.com

GRATEFUL DEAD HOUR
Truth & Fun, Inc.
484 Lake Park Ave., #102
Oakland, CA 94610
tnf@well.com
<http://www.trufun.com/gdhour.html>

MUSIC FROM THE HEARTS OF SPACE
PO Box 31321,
San Francisco CA 94131
(415) 242-8888 · info@hos.com
<http://www.hos.com/>

MILLENNIUM OF MUSIC
WETA-FM
PO Box 2626,
Washington DC 20006

NEW DIMENSIONS RADIO
PO Box 569,
Ukiah CA 95482
(707) 468-9830
1-800-935-8273
css@pacific.net
<http://www.newdimensions.org/>

PACIFICA NEWS NETWORK
1-818-506-1077
ppspacific@pacific.org
<http://www.pacifica.org/programs/pnn/index.html>

THE PARENTS JOURNAL
information@parentsjournal.com
<http://www.parentsjournal.com/>

REAL COMPUTING
jdalrymple@aol.com
<http://www.realcomputing.com/>

SUNDAY ROUNDS
crn@clark.net
<http://www.clark.net/pub/crn/>

WEST COAST LIVE
915 Cole St., Suite 124
San Francisco CA 94117
(415) 664-9500
<http://www.wcl.org>

WHAT'S ON YOUR MIND
Hustedkh@musc.edu

Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

ANIMAL CARE & BREEDING

Alpacas at the Rogue River
Gold Beach, OR · (541)247-0182

ARCHITECTURE/INTERIOR DESIGN

Design Renaissance
Coos Bay, OR · (541)269-2577
Weldon & Sons
Building & Remodeling
Coos Bay, OR · (541)267-2690

Zarosinski Architecture & Interior Design
Klamath Falls, OR · (541)883-8132

AUTOMOTIVE

Butler Ford Acura Hyundai Kia
Ashland, OR · www.butlerman.com

The Car Lady
Medford, OR · (541)734-7221

Ed's Tire Factory
Medford, OR · (541)779-3421

Franklin Auto Parts
Redding, CA · (530)223-1561

Henry's Foreign Automotive Service
Phoenix, OR · (541)535-1775

Lithia Dodge Chrysler Plymouth Jeep
Medford, OR · (541)776-6490

Moe's Super Lube
Coos Bay, OR · (541)269-5323
North Bend, OR · (541)756-7218

NAPA Auto Parts
Serving Shasta & Siskiyou Counties
North Star Motors

Redding, CA · (530) 244-5050
Oasis Auto Repair
Redding, CA · (530)246-1664

TurnThom Tire Factory
Klamath Falls, OR · (541)882-1320

BEAUTY

Shelly Forest Hair Design
Ashland, OR · (541)482-8564

Mori Ink Tattooing & Piercing Studio
Ashland, OR · (541)482-TATT

BOOKS & MUSIC

Off the Record CD's & Tapes
North Bend, OR · (541)751-0301

Soundpeace
Ashland, OR · (541)482-3633

Winter River Books & Gallery
Bandon, OR · (541)347-4111

Village Books
Mt. Shasta, CA · (530)926-1678

BUSINESS SYSTEMS/TECHNOLOGY

Coastal Business Systems
Redding, CA · (530) 223-1555

Recyclery.com

Jefferson State Internet Auctions & Events

Matthews Computer Repair
Coos Bay, OR · (541)888-1112

Pacific Commware
Ashland, OR · (541)482-2744

EDUCATION

Montessori Children's House
of Shady Oaks
Redding, CA · (530)222-0355

Southern Oregon University
Ashland, OR · (541)552-6331

Spanish Communications
Ashland, OR · (541)482-7062

University of Oregon, Eugene

ENTERTAINMENT

St. Clair Productions
Ashland, OR · (541)482-4154

FINE FOOD & BEVERAGES

Ashland Community Food Store
Ashland, OR · (541)482-2237

Coos Head Food Store
North Bend, OR · (541)756-7264

Crystal Fresh Bottled Water
Grants Pass, OR · (541)779-7827

Mind's Eye Juice Bar
Ashland, OR · (541)488-2247

Nosler's Natural Grocery,
Coquille, OR · (541)396-4823

Orchard Nutrition Center
Redding, CA · (530)244-9141

Oregon Wine Cellars, Etc.
Coos Bay, OR · (541)267-0300

Prather Ranch All-Natural Beef
Macdoel, CA · 1-877-256-HERD

Rogue Valley Growers Market
(888)826-9868

Sunshine Natural Foods
Grants Pass, OR · (541)474-5044

Tashi Tea
Ashland, OR · (541)488-2744

Whistling Duck Farm
541-878-4188 WhistlingDuckFarm.com

FINANCIAL & INSURANCE

Klamath First Federal
33 Southern Oregon locations
(541)882-3444

Moss Adams of Medford, LLP - CPAs
Medford, OR · (541)773-2214

Peter W. Sage/Solomon Smith Barney
Medford, OR · (541)772-0242

SAIF Corporation
(541)770-5815 · (800) 285-8550

State Farm Insurance Agents
Serving Southern Oregon

Laurie Bixby, Chris Cameron, Bill Cobb, Bill
Dorris, Kelly Janzen, Judi Johnson, Nancy
Leonard, Ray Prather, Debbie Thompson,
David Wise, Rory Wold, John Yaple

FUNERAL

Funeral Alternatives
Medford, Grants Pass, Redding
(541)770-6505

FURNITURE & FLOORING

A Rug for All Reasons
Medford, OR (541)732-1424

East West
Ashland, OR · (541)482-4553

Furniture Depot
Ashland, OR · (541)482-9663

Scan Design
Medford, OR · (541)779-7878

Town & Country Interiors
Redding, CA · (530)221-6505

GALLERIES & FRAMING

The Art Connection
Coos Bay, OR · (541)267-0186

Bandon Glass Art Studio
Bandon, OR · (541)347-4723

Brown Trout Gallery
Dunsmuir, CA · (530)235-0754

Coos Art Connection
Coos Bay, OR · (541)247-0186

Coos Art Museum
Coos Bay, OR · (541)267-3901

The Framery
Ashland, OR · (541)482-1983

The Living Gallery
Ashland, OR · (541)482-9795

The Schneider Museum of Art
Ashland, OR · (541)482-7062

Siskiyou Artisan's Gallery
Medford, OR · (541)774-1998

GRAPHIC ART/DESIGN

Bill Blumberg Graphic Art & Signs
North Bend, OR · (541)759-4101

HEALTH CARE

Asante Health System
Medford, OR · (541)608-5800

Joseph Bullock, DDS
Medford, OR · (541)734-5225

Cardiology Consultants
Medford, OR · (541)608-5600

Caregiver Services
Central Point, OR · (541)665-CARE

Catalina Physical Therapy
Ashland, OR · (541)488-2728

Douglas Col, Certified Rolfer
Ashland, OR · (541)488-2855

Complementary Medicine Associates
Ashland, OR · (541)482-0342

Family Chiropractic Center
Klamath Falls, OR · (541)884-1733

Gastroenterology Consultants, P.C.
Medford, OR · (541)779-8367

Dr. Robert Greene
Redding, CA · (530) 244-9052

Mark Greenberg, MD, Advanced Pain Care

Ashland, OR · (541)482-1712

Steve Gordon, Counseling
Ashland, OR · (541)482-8456

David Heller, Chiropractic
Ashland, OR · (541)482-7339

Hilltop Massage Center
Redding, CA · (530)221-1031

Jacksonville Acupuncture &
Chinese Herbal Center
Jacksonville, OR · (541)899-9997

Klamath Medical Clinic
Klamath Falls, OR · (541)882-4691

Kolpia Counseling Services
Medford & Ashland · (541)779-5866

Linda Lieberman, Certified Nurse Midwife

Ashland, OR · (541)482-9445

Medical Express
Grants Pass, OR · (541)479-6919

Medical Eye Center
Medford, OR · 1-800-824-2688

Meyerding Surgical Associates
Medford, OR · (541)773-3248

Moore Chiropractic Center
Redding, CA · (530)221-4200

Howard Morningstar, MD
Ashland, OR · (541)482-2032

The Northstate Hospitals of
Catholic Healthcare West

Mercy Medical Center, Mt. Shasta; St. Elizabeth
Community Hospital, Red Bluff; Mercy
Medical Center, Redding

OB/GYN Health Center, P.C.
Medford, OR · (541)779-3460

Oregon Academy of Ophthalmology
Portland, OR · (503)224-0007

Prescription Solutions
Medford, OR · (541)774-9243

Jani Rollins, MD

Ashland Family Health Care · (541)488-3616

Rod Birney, MD, Self & Soul Center
Talent, OR · (541)535-3338

Bryan Sohl, MD, Maternal Fetal
Medford, OR · (541)608-5982

Southern Oregon In-Home Care Services
(541)772-8915 · soin-homecare.com

Isabel Vollhardt, Lic. Acupuncturist
Ashland, OR · (541)482-3493

Wellsprings Center for Natural Healing
Ashland, OR ((541)488-3133

Ronald G. Worland, MD, Plastic Surgery
Medford, OR · (541)773-2110

HOME, GARDEN & GIFT

Checkerberry's Flowers & Gifts
Coos Bay, OR · (541)269-5312

Cone 9 Cookware & Espresso Bar
North Bend, OR · (541)756-4535

Inside Out Home & Garden Accessories
Medford, OR · (541)776-5278

Maizey's Mostly Home & Garden
Ashland, OR · (541)482-6771

Northwest Nature Shop
Ashland, OR · (541)482-3241

One World
Ashland/Medford, OR · (541)488-5717

Ordway's Nursery / Ordway's Indoors
Coos Bay, OR · (541)269-2493

Paddington Station
Ashland, OR · (541)482-1343

HOME IMPROVEMENT & REPAIR

Ashland Paint & Decorating
Ashland, OR · (541)482-4002

Cedar Electric
North Bend, OR · (541)756-3402

Energy Outfitters
1-800-GO SOLAR

Farr's True Value Hardware
Coos Bay (541)267-2137

Coquille (541)396-3161

Siskiyou Plumbing
Ashland, OR · (541)482-2955

INDIVIDUALS, BUSINESSES & ORGANIZATIONS

Friends of South Slough
Charleston, OR · (503)888-5558

Charles & Lupe McHenry
On behalf of Access Food Share

CONTINUED ON PAGE 33



LIVING LIGHTLY

Russ Chapman & Annick Roulet-Stevenson

A View from France

I thought the readers of this column would be interested in an article written by a newspaper reporter from Leon, France about the community recycling center in Ashland. There are some inaccuracies in the piece but keep in mind there was something of a language barrier. Thanks to Southern Oregon University student Maria de la Paz Coral, who translated the article. —Russ Chapman

Region Consumers to Recycle

Tim is one of the township's entrepreneurs who receives the most visitors: no less than 300 cars come every day to this unique establishment. We are in Ashland, a small city of 18,000 inhabitants, in southern Oregon, the extreme far west of the United States. It is an artistic and cultural town, seat of a famous Shakespeare festival, second in the world after the one at Stratford-upon-Avon in England. Besides, with its tea rooms and surprising Indian, Thai and Italian restaurants, it feels a little like in Albion, in this part of the world where people are rather fond of hamburgers.

But it is not the theater festival, nor the British side of the town, that astonishes French visitors the most: it is the waste recycling center. Literally "earth of ash," Ashland is not only highly concerned about the environment, like all the northwestern region of the United States, but it has found a way to turn the recycling center into a convivial place. The setting, located a few hundred meters from downtown, is convivial, and the décor even more, especially the small wooden buildings with stairs leading to where you dump glass objects, classified by color: transparent, brown, green. If you make a mistake, a hand catches them in passing and places them where they belong.

Tim watches from below and indicates where to put caps and corks, always with a smile. Down the stairs, some other containers collect anything you imagine, one for each

type of waste: newspapers, magazines, desk papers, brochures and flyers, large cardboard boxes and packaging papers and plastic. But you can also recycle old clothes, shoes and some other objects (baby carriages, bicycles, small electrical appliances) by storing them in a sort of free flea-market self-service container. There is even a doghouse in which abandoned or lost dogs are kept. Today it is Blacky who greets all visitors with his enthu-

“
IT IS NOT THE THEATER FESTIVAL,
NOR THE BRITISH SIDE OF THE TOWN,
THAT ASTONISHES FRENCH VISITORS

THE MOST: IT IS THE WASTE
RECYCLING CENTER.

siastic barks. Tim feeds him, walks him and takes him home every evening. "But he will find a new master quickly," he assures. "Dogs never stay here very long."

Tim is a perfectionist, and always keeps the recycling center impeccable. "My priority now is to teach consumers to get used to buying while thinking beforehand about waste." He has recently taught how to make compost and recover plant waste, in a small outdoors class—as well as a demonstration on compost—arranged by himself. In Ashland nothing is lost, nothing is thrown away, everything is transformed, transmitted from hand to hand in a closed circuit system where nothing or no one is left out. If Ashland is one of a kind, all America, starting with the west, is becoming more aware of environmental matters. It is about time, should we say, since the United States remains the world's polluter; every inhabitant produces twice as much garbage as an average French person.

On the average, the French clutter their trash cans with one ton of garbage per year per couple. This represents 30 million tons per year for all of France, more than a third of which is crammed in dumps and almost

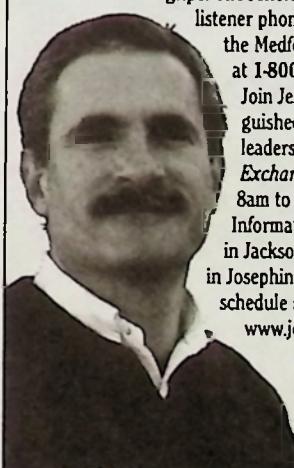
half of which is incinerated, thus polluting the cities more and more, making it difficult to breathe clean air even on the nicest day. Only 8% of waste is sorted and recycled. The Minister of The Environment and Regional Development decided that the year 2002 would see the end of garbage incineration and the beginning of systematic policy of selective sorting of recyclable waste, so-called "valorization." Meanwhile, the government launches sensitization campaigns, sustained by consumers' associations.

The Civic and Social Feminine Union (UFCS), for instance, with the involvement of the Rhone-Alps region is distributing brochures to alert consumers of the "Choose better, buy better and throw away less" triple necessity. "Domestic waste is the business of each one of us," proclaims the UFCS. According to a recent survey, more than 90% of the French (96% of women and 75% of men) are already aware of the damages that waste may cause to the environment, and they claim to be ready to recycle. They only have to apply these good principles, and this must be done from the purchase of the products, which already contain waste. ■

Russ Chapman is a member of Ashland Conservation Commission. Annick Roulet-Stevenson is a reporter from Leon Matin, France.

The Jefferson Exchange with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange*—weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County. For the guest schedule see our web site at www.jeffnet.org/exchange.



www.jeffnet.org/exchange

Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (Apr. 19-Sept. 17), *Night of the Iguana* by Tennessee Williams (through July 9, Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (July 26-Oct. 28). Three plays by William Shakespeare will be performed outdoors at The Elizabethan Theatre: *Hamlet* (June 6-Oct. 7), *Twelfth Night* (June 7-Oct. 8), and *The Taming of the Shrew* (June 8-Oct. 6). In the Black Swan performances are: *Wit* by Margaret Edson (through June 24), *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (July 4-Oct. 29). New starting times in 2000: through June 4 and Sept. 5-Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. June 6-Sept. 3: Matinees at 2pm and evening performances at 8:30pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets.(541)482-4331

◆ Oregon Cabaret Theatre presents *The Complete History of America (Abridged)*, Apr. 14-June 12 at 8pm with Previews Apr. 12 & 13 performances Thurs.-Mon., also Sunday Brunch matinees at 1pm (except Apr. 16). Amerigo Vespucci to Bill Clinton, the entire history of America is told in ninety minutes of comedy from the creators of *The Compleat Works of Wm. Shakespeare (Abridged)*. (541)488-2902

◆ Actors' Theatre presents Terri Wagener's *The Man Who Could See Through Time* through Apr. 30, Thurs.-Sat. evenings at 8pm with matinees Sunday at 2pm. Starring Jonathan and Deb Farwell, directed by Tobias Andersen, the story tells of a tempestuous relationship between a professor and a brilliant sculptress on a roller-coaster ride through the far reaches of art and science and into the heart of our times.(541)535-5250

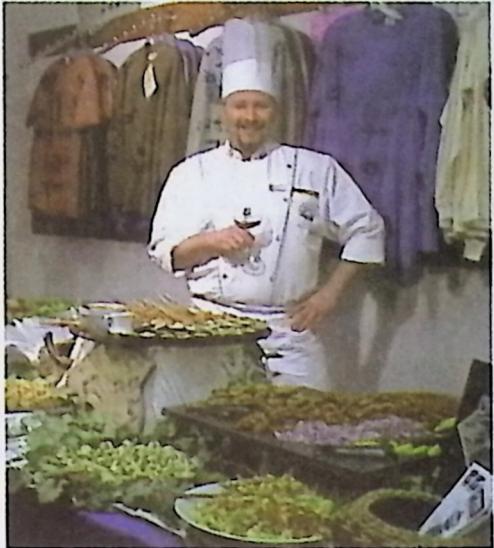
◆ Rogue Music Theatre continues its presentation of their original evening of cabaret-style song and dance, *Killer Cabaret*, in Grants Pass with shows Apr. 1 at 8pm at the Grants Pass Performing Arts Center, followed by a Sun. matinee Apr. 2 at 2pm. Six of the Rogue Valley's cabaret entertainers will perform songs ranging from musical theatre favorites such as "If I Loved You" to standard favorites such as "Funny Valentine" and "I'll Take Manhattan." (541)779-3000

Music

◆ Southern Oregon University Program Board and Jefferson Public Radio present The National Song and Dance Company of Mozambique as part of its One World Concert Series on Sat., Apr. 1 at 8pm in the Craterian Ginger Rogers Theater. The company began in 1979 and has a reputation for dancing that makes the earth

move, as they bring their age-old traditions with drums, chanting singers and tribal movement to a modern stage show.(541)779-3000

◆ St. Clair Productions presents An Evening of Bluegrass with Kate MacKenzie and Frontline, with Siskiyou Summit opening, at the Unitarian Fellowship, 4th and C Streets, Ashland on Sat. Apr. 8 at 8pm. Lead singer with Stoney Lonesome for 15 years, Kate now tours with Dale Atkins on



A Taste of Ashland presents a celebration of art, food and wine on April 15-16.

guitar, Dale Williams on banjo and Joseph Wilmhoff on bass. Siskiyou Summit is one of the Rogue Valley's new additions to the bluegrass scene with Glenn Freese on guitar, Jeff Jones on mandolin, Jim Calhoun on bass, Rick Nelson on banjo and Crystal Reeves on fiddle. Tickets are \$12 in advance and \$14 at the door and available at Loveletter's in Ashland.(541)482-4154

◆ St. Mark's Episcopal Church, 5th and Oakdale in Medford, presents Music at St. Mark's and the Chamber Music of J.S. Bach on Sun. Apr. 9 at 3pm. Larry Stubson and Margaret Evans plus 16 area musicians, including members of the Rogue Valley Symphony, will play Overture No. 1, "Sheep May Safely Graze," "Jesu, Joy of Man's Desiring," and the Brandenburg Concerto No. 5 with Margaret Evans as harpsichord soloist. Reception following the free performance.(541)858-8037

◆ Craterian Performances presents Andrea Marcovici and *Love Songs from the Theater* on Wed. Apr. 12 at 8pm at the Craterian Ginger Rogers Theater.(541)779-3000

◆ Chamber Music Concerts will conclude its season on Fri. Apr. 14 at 8pm with a performance by the Skampa Quartet in the Southern Oregon University Music Recital Hall. Works will include Richter's Divertimento in C Major, Suk's *Meditation on Svaty Vaclave*, Bodorova's *Terezin Ghetto Requiem* and Smetana's Quartet. Founded in 1989 at the Prague Academy of Music under the guidance of Antonin Kohout and Milan Skampa.(541)552-6154

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

April 15 is the deadline for the June issue.

For more information about arts events, listen to JPR's Calendar of the Arts

◆ Southern Oregon University Program Board and Jefferson Public Radio present One World's *Nordic Night: The Best of Norway, Sweden and Finland* as it brings the groups Vasen, JPP and Annbjorg Lien to the Craterian Ginger Rogers Theater on Sun., Apr. 16 at 8pm. These groups combine ancient and modern sounds of the hardanger fiddle, nyckelharpa, and harmonium to blend with percussion and samples on waltzes, polkas and fiery original music rooted in the Nordic countries. (541)779-3000

◆ Rogue Opera presents Bizet's *Carmen* on Apr. 28 at 8pm and Apr. 30 at 2:30pm at the Craterian Ginger Rogers Theater. Bizet's masterpiece features one of opera's most compelling female characters, the seductive gypsy girl and some of the most beautiful melodies conceived. Sung in French with English supertitles. (541)779-3000

◆ St. Clair Productions presents the Battlefield Band at the Unitarian Fellowship, 4th and C Streets, Ashland, on Fri. Apr. 28 at 8pm. Having toured for 30 years and recorded 19 albums, the band has done for the music of Scotland what the Chieftains has done for the music of Ireland. Founding member Alan Reid (on keyboards, guitar and vocals) and ten-year veteran John McCuster (on fiddle, whistle, cittern, accordion and



Scotland's legendary Battlefield Band performs in Crescent City on April 27 and in Ashland on April 28.

keyboards) are joined by new members Mike Katz (on highland bagpipes, small pipes, whistles and guitar) and Davy Steele (on vocals, guitar, bodhran and cittern). Tickets are \$15 and \$17 and are available at Loveletter's in Ashland. (541)482-4154

◆ Peace House presents international performer Kristina Foltz in a piano concert at 3pm on Sun. Apr. 30 at the Ashland Congregational Church at Morton and Siskiyou Blvd. The concert will be the first in a *Peace Through Music* series and will celebrate the human spirit with works by Chopin, Debussy, and Mozart. Ms. Foltz has performed nationwide and in Europe as a recitalist, chamber musician, and concerto soloist. Proceeds from the performance will benefit the work of Peace House, an ecumenical, faith-based, peace and justice center in Ashland. (541)482-9625

Exhibits

◆ The Ashland Gallery Association, a non-profit organization supporting the visual arts, invites



Eileen S. Kane's "To the Warm Sun..." is part of *Celebrate Northwest Women*, on display through April 15 at the Wiseman Gallery in Grants Pass.

you to attend the sixth annual *A Taste of Ashland*, Sat. and Sun. Apr. 15 and 16 from noon until 4pm. This celebration of art, wine and food features Ashland's finest galleries representing artists from the region and around the world. Gourmet cuisine will be furnished by Ashland's local fine dining establishments, and spectacular Oregon wines. Tickets are \$20 per day or \$35 for the weekend. Visit their web site at www.attasteofashland.com for information on lodging, dining, and cultural attractions in Ashland. (541)877-PLAN ART or 754-6278

◆ The Living Gallery presents *Northwest Landscapes* by Michael Ferguson - acrylics, oils, and linoprints. Reception for the artist will be held on Fri. Apr. 7 from 5-8pm. The show runs through April. Located at 20 S. First St., downtown Ashland. The gallery is closed Mon. and Tues. (541)482-9795

◆ Helios Gallery at the Framery is presenting aquatint etchings by artist Stephen McMillan Apr. 4 through May 2. McMillan will be present during *A Taste of Ashland*, Apr. 15 and 16 to discuss his work and techniques. A reception in conjunction with First Friday art walk will be held Apr. 7 from 5-8pm. The gallery is located at 270 E. Main St., Ashland. (541)482-1983

◆ Schneider Museum of Art presents *Rick Bartow: Stories*, and also *Spirits Keep Whistling Me Home: the Work of Lillian Pitt* through Apr. 15 on the campus of Southern Oregon University. Bartow began making art after returning from the Vietnam War. Many of his pieces have a Native American theme, but are universal and deal with the larger issues of humanity and naturalism. Lillian Pitt's Native American heritage, extensive travels, insatiable curiosity, and desire to create, all influence her mask making. (541)552-6245

◆ Wiseman Gallery on the campus of Rogue Community College in Grants Pass presents *Celebrate*

Northwest Women, honoring the power and beauty of women's artwork, through Apr. 15. (541)596-7339

◆ FireHouse Gallery at 214 SW 4th St. in Grants Pass presents Cheryl Coon's *Botanical*, a structural look at the ways living organisms fit into ancient beliefs about healing processes. A First Friday Art Night Reception will be held Apr. 7 from 6-9pm. The exhibit runs through Apr. 29. (541)956-7339

◆ Hanson Howard Gallery presents new work by Judy Hanson Howard through Apr. 30 with a First Friday Reception Apr. 7 from 5-7pm. The gallery is located at 82 N. Main St. in Ashland. (541)488-2562

Other Events

◆ Schneider Museum of Art on the campus of Southern Oregon University presents *A Garden of Earthly Delights*, A Wine and Garden Art Auction on Sat. Apr. 8 at 6pm. This year's event centers around a garden art theme and offers both a silent and an oral auction. The highlight will be birdhouses designed by local architects and artists, along with other garden delights, getaway packages, select wines from regional wineries and bottles from private cellars. (541)552-6245

◆ Ashland Folk Music Club offers ongoing English and Scottish country dancing, as well as folk, contra/barn, cajun/zydeco dancing, and a songwriters' showcase. (541)535-8605

◆ Rogue Gallery and Art Center offers ongoing adult workshops in watercolors and pastels. (541)772-8118

◆ Southern Oregon University's Office of the Provost, Women's Studies Program, and Extended Campus Programs will present a conference to highlight the professional and personal experiences of female students, faculty, and staff

CONTINUED ON PAGE 31



RECORDINGS

Don Matthews

A Place for 20th Century Music

The idea for this article came about because of an organizational problem in JPR's classical music library. Let me explain. Most of our CDs are filed by composer. When that is impractical, i.e. too many different composers on one CD, we use another method. If all the composers are French or Russian, we have a corresponding section. Or if all are from the Baroque period, we have a section for that as well. By far the largest section we have in the library is labeled "20th Century Music."

Beginning January 1st, 2001 (I'm one of those), placing new music in that section may be problematic. Obviously, music by composers of the 20th century who are no longer with us will remain in that section. But what about those who are with us still and who straddle both centuries? I'm thinking about people like John Adams, Philip Glass and Morton Lauridsen as well as others not as well known.

One choice might be "Contemporary," but in the radio business that category implies a different kind of music. Or, we could label the CDs "21st Century" but I am not entirely satisfied with that either. I have a few months before making a decision and welcome your ideas or suggestions.

As I thought more, I started to consider how history would view the century in music. Also, as a programmer of classical music, how I would select music of value that reflects this time period. Certainly, trends in music throughout history have overlapped and rarely fit into a neat 100 year package. The 18th century is a good example, containing as it does the music of Bach, Mozart, and the young Beethoven. The 20th century will be even more difficult

to pin down but there may be some trends that may be identified.

Perhaps one of the most influential composers of the 20th century lived most of his life in the 19th century. I am speaking of Claude Debussy, who is considered the "emancipator of tonality." Debussy himself was influenced by the music of Wagner and was even a Wagnerite as a young man before rejecting the German composer's music as "old-fashioned."

C

CERTAINLY, TRENDS IN MUSIC
THROUGHOUT HISTORY HAVE
OVERLAPPED AND RARELY FIT
INTO A NEAT 100 YEAR
PACKAGE.

way. Before Debussy, the tension created by dissonance released that tension in predictable ways no matter how complex the harmony might be. With Debussy, harmony is not used any more to shape a phrase through a series of chord progressions and resolutions in the accepted manner. Each chord serves the melodic shape and is not part of a chord progression leading to a final resolution. As a result, tonal relationships within a phrase may be so complex that is almost impossible to hear a series of chords as being in a specific key. This break with what came before makes Debussy one of the great seminal forces in the history of music. At this point, the genie is out of the bottle and there is no going back.

It is difficult for us to imagine what cataclysmic shifts occurred following the end of the First World War. The radically experimental nature of much music written between roughly 1910 and 1930 caused them to be designated as "the new music" - an expression used before with *ars nova* of the

14th century and the *nuove musiche* of 1602. This new "new music" featured an almost total rejection of the accepted principles regulating tonality, rhythm, and form.

Just as quickly, the gap between old and new narrowed. Government censorship in both Russia and Germany undertook to shield the public from the new music, condemning it as decadent. Special efforts were also made to attempt to bring contemporary music to more people. Film music by so-called serious composers is one example of such attempts.

Following World War II, the gulf again widened in no small part due to changes in technology. Use of pre-recorded music and electronic synthesizers gave rise to another period of new music. The rise in "chance" music occurs at this time - a technique which allows certain musical events to remain indeterminate. Yet another "new" musical style associated with the end of the century is minimalism - a technique which repeats short musical phrases while making subtle changes almost beneath the listeners' awareness.

I think it is fair to say the many musical developments of the 20th century have altered the characteristics of "Western" music almost beyond recognition. Some of these changes may seem to be merely experimental. But these experiments allow the composer of serious music to employ whatever musical language expresses his or her inspiration.

So how do we make judgments about what will last? Keep in mind the total audience for classical music has never been more than a minute fraction of the total population. That audience is still relatively small and within it, the audience for the new and experimental even smaller. Composers have always made demands on listeners. As to what will stand the test of time, let's leave the last word to Arnold Schoenberg: "Contemporaries are not the final judges, but are generally overruled by history."

Don Matthews hosts *First Concert* on the Classics & News Service of Jefferson Public Radio, Tuesday through Friday, 7am-noon. He is also JPR's Volunteer Coordinator, and seasonally also hosts *JPR Saturday Morning Opera*.

who have an interest in two- and four-year colleges and universities in and around the southern regions of the state. This year's theme, *Celebrating Our Past, Mapping Our Future*, will include a keynote address by Dr. Annette Kolodny, Professor of Comparative Culture and Literature. An open forum discussion will follow. Call for information and to register.(541)552-6668

KLAMATH FALLS

Theater

◆ Linkville Players continues its presentation of *Tommy*, Directed by Jan Kelley, through Apr. 22. The Who's original rock opera, *Tommy* is the story of a boy who witnesses an unspeakable horror, grows up deaf, dumb, and blind and becomes a pinball wizard mistaken for a messiah. The Linkville Playhouse is located at 201 Main St, Klamath Falls.(541)884-6782

◆ Ross Ragland Theater presents Neil Simon's *Last of the Red Hot Lovers*, starring Emmy Award Winner Gary Burghoff (Radar from *MASH*) on Apr. 17 at 7:30pm at the Ross Ragland Theater. The comedy follows mild-mannered Barney Cushman, who yearns for one big fling in his middle-aged, tranquil and faithful life.(541)884-LIVE

Music

◆ The Oregon Symphony with Murray Sidlin, Conductor, will lead the Northwest's premiere orchestra in an evening of classical music on Apr. 29 at 7:30pm in the Ross Ragland Theater.(541)884-LIVE

Other Events

◆ Ross Ragland Theater presents an April Fool's Comedy Showcase on Apr. 1 at 7:30pm at the Ross Ragland Theater. Four comedians get together for a night of fun and laughter. Dwight Slade, a KUHS graduate, makes his second appearance at the Theater; Troy Thirdgill from Fox's *In Living Color*; Susan Rice delivers sarcastic, quick comedy; and Robert Hawkins, is fresh from his debut appearance on Late Night with Conan O'Brian.(541)884-LIVE

Exhibits

◆ The Klamath Art Association presents Catherine Chipman's acrylic abstracts through Apr. 30 from noon to 4pm. An opening reception is held the first Sunday of the month, and exhibits are available for viewing Thurs. through Sun. The gallery is located at 120 Riverside Dr. in Klamath Falls.(541)883-1833

UMPQUA VALLEY

Theater

◆ Umpqua Actors Community Theatre presents *Those Were the Days: A Century of Musical Theatre* at the Betty Long Unruh Theatre, 1614 W.

Harvard in the fir Grove Section of Stewart Park in Roseburg. The show, written and staged by Rick Williams, is a review of Broadway Musicals of our past century and will run through Apr. 15. show times are 8pm Fri. and Sat. with sun. Matinees at 2pm on Apr. 2 and Apr. 9. ticket prices are \$8/\$4 and are available at Ricketts Music, Emporium Dept. Store, Umpqua Valley Arts Center and at the Theatre Box Office in Roseburg and at Bayberry Music in Sutherlin.(541)673-2125

Music

◆ Roseburg Concert Chorale presents *From Darkness to Light*, its 27th Annual Spring Concert, on Apr. 16 at 3pm at the Seventh-Day Adventist Church, 1109 NW Garden Valley Blvd. in Roseburg. The Director is Roberta Hall, and Accompanists are Janel Schricker, Piano and Vicki Hein, Organ. This East Concert performed on Palm Sun. will include sacred music, including works by John Rutter, and J.S. Bach, arrangements by F.M. Christiansen and Shaw-Parker. Selections from Handel's *Messiah*, Brahms' *Requiem*, and Mozart's *Requiem* will also be performed. The program is the Chorale's gift to celebrate the community support for the past fifty years.(541)496-0748

COAST

Theater

◆ Little Theatre on the Bay presents *The Grapes of Wrath* on Apr. 28, 29, 30 and May 5, 6, 7, 12, 13, and 14 at 8pm with Sunday shows at 2pm. Tickets are \$9/\$8/\$7 and are available at the ticket office which is open Thurs. through Sat, 12-6pm for three weeks prior to show openings, through the run of the show and one hour before show time.(541)756-4336

◆ Chetco Players presents *Ten Little Indians* by Agatha Christie on Apr. 14, 15, 21, 22, 23, 28, 29, and 30 at the Performing Arts Center, Brookings/Harbor Shopping Center in Harbor. A perennial favorite, the story evolves around ten statuettes on the mantel of a weird house on an island. An unknown host invites eight people who do not know each other to come for a week's stay. Each time one of the little Indians falls off the mantel, one of the guests dies. The mystery commences. The theater opens on Fri. and Sat. at 7:15pm with showtime at 8pm. Sunday matinees are at 2pm.(541)469-1857

Music

◆ Brookings' Friends of Music presents the Golden Bough on Sun. Apr. 2 at 3pm in the Redwood Theater as part of its concert series. The group offers something for everyone who enjoys quality Celtic music. Lighthearted tales are interwoven with impeccable musicianship, instrumental pieces and stunning vocals, toe-tapping jigs and reels and plenty of sing-alongs. Their distinc-

tive renditions of traditional Celtic songs reflect their love for the rich history of not only Ireland and Scotland, but also Wales, Cornwall, Brittany, Galicia and the Isle of Man. Musicians include: Margie Butler, vocals, Celtic harp, penny whistle, and bodhran; Paul Espinoza, vocals, guitar, accordian, mandola, mandolin; and Sue Draheim, violin, viola, vocals. Redwood Theater is located at 621 Chetco Ave.(541)469-4243 or 469-6499

NORTHERN CALIFORNIA

Music

◆ Del Norte Association for Cultural Awareness presents the Battlefield Band, on Thurs. Apr 27 at 7:30pm at Crescent Elk Auditorium, 10th and G Streets in Crescent City CA. This Scottish blend of bagpipes, synthesizer, fiddle and vocals was born nearly 30 years ago. Formed in a Glasgow suburb called Battlefield, the musicians found the formula for distilling Celtic spirit. Call regarding ticket information.(541)464-1336

Exhibits

◆ Shasta County Arts Council presents James Gilmore's *New Work*, Apr. 12 through May 17 in the Old City Hall Gallery, 1313 Market St. in Redding. An opening reception will be held on Apr. 14 from 6-8pm. Art photographer Gilmore's works include a new series of large black and white images. The richly toned photographs evoke a spiritual sense arrived at through formality and abstraction. Gallery hours are Tues.-Fri. 9am-5pm, Sat. 11am-3pm.(530)241-7320

◆ Shasta College Center for Arts, Culture and Society presents the Hackett Freedman Gallery Exhibit through Apr. 18. A 50th Annual Student Art Show will be presented Apr. 27 through May 19 with a Juror's Lecture on Apr. 21. An Award Ceremony will be held Apr. 27 from 5-7pm in Bldg. 300.(530)225-4761

◆ Turtle Bay Museums and Arboretum on the River continues its presentation of Lynn Criswell's mixed media, through May 12 in the Redding Museum of Art and History's art gallery. A special art talk will be held by the artist on Thurs. Apr. 13 from 5:30-7pm. In the History Gallery, *The Prairie Schoolhouse: A Photo Essay* will be on exhibit Apr. 15 through May 28.(530)243-8850

Other Events

◆ Siskiyou Blues Society in Mt. Shasta presents on-going festivals and happenings. Contact them at PO Box 271 Mt. Shasta CA 96067 or e-mail: siskiyoubluessociety@worldnet.att.net

IM



AS IT WAS

Carol Barrett

Sheep

Sheep were a popular pioneer animal in the Willamette Valley. They furnished much-needed wool and meat. In 1843, the nearest source for obtaining sheep was California. Jacob Lease decided to drive 900 sheep from California to the Willamette Valley. At that time permission had to be granted by the Mexican-appointed governor. Lease had relatives among the officials, so he had no difficulty receiving an export permit.

Forty-two drivers were hired to move the sheep. It was not to be an easy task. Two hundred sheep drowned crossing the Klamath River. They were beset by droves of insects, and Indians plagued them all through the Rogue River valley.

The trip took seventy-five days—much longer than had been anticipated. Much of the delay was due to lambing season, which began while en route. The new lambs couldn't keep up with the others and required six to eight pack horses to carry them for the first few days. Many lambs died but the number that were saved more than made up for the sheep who had died on the way.

On July 1, 1843 the tired drivers reached the Willamette Valley. After all the hardship, the market for sheep was not as good as had been hoped. Nevertheless, these sheep were important to the early development of the industry in Oregon.

Source: Klamath Echoes, 1972

Hogs

The influx of miners into northern California and southern Oregon created a big demand for meat. Hogs were the early answer and the Rogue Valley was the nearest source of supplies for the mines.

Most farmers kept one or two cows for their own use and for milk. However, pigs multiplied fast and were allowed to roam at will, requiring little attention. There is also very little waste meat on swine, so in many respects they were ideal for market to the miners. Pork was particularly popular with

the Asian miners.

Every fall there was a big hog drive from the Rogue and Illinois valleys to Happy Camp. It is hard to visualize rounding up and driving large numbers of half wild hogs over the mountains but the profits must have made the trip worthwhile. Once in Happy Camp, every available man came out to help butcher.

By the 1870s the *Jacksonville Democratic Times* reports that the raising of swine was no longer profitable. The demand had fallen. By this time cattle had become the primary meat raising animal.

Source: *Prehistory and History of the Rogue River National Forest*

Rabbit Drive

About 1900, jack rabbits threatened the farmers and ranchers east of the Cascades. The plague didn't happen overnight. The rabbit population had been building all through the 1890s. Klamath County declared a bounty on rabbit scalps at five cents apiece. A scalp consisted of two ears with enough skin to attach them together.

Entire gardens and fields of grain were being eaten down. The county reinstated the bounty on jack rabbits and in 1902 a county court reported paying out for 30,000 rabbit scalps and 854 coyote and wild cat scalps.

Some communities had rabbit drives. They held them on Saturdays so that children could have a chance at the sport. Everyone would gather to form a continuous chain. They would move forward several miles driving the rabbits toward a canyon wall or into a net strung along a fence. The rabbits would try to break through the line of people but were usually clubbed or killed by shotgun fire.

The drives netted between 500 to 2,000 rabbits. The money earned from the bounty would be divided among the participants. A drive was usually followed by a potluck and maybe even a dance. They were considered a popular social event.

Even this method failed to stop the rabbits from multiplying. It wasn't until poison was introduced that they were controlled.

Source: Klamath Echoes, 1972

Cattle and Sheep War

Conflict between cattle interests and sheep men was bound to erupt in eastern Oregon. It did just that on February 3, 1904 in Lake County.

During the night, five masked men slaughtered 2,000 sheep out of a band of 3,000. Next J. C. Conn came up missing. It was said Conn leaked information about the sheep shooting. His body was found seven weeks later with two bullet holes in it.

In April all but 300 sheep were killed from a band of 2,700. Again the men were masked.

The slayings spread and there was no success with the idea of establishing separate territories for each group. The cattlemen thought that since they had arrived in the Klamath basin first, the sheepmen were the intruders.

Klamath County was soon involved with more killings and camp burnings. Arrests were impossible as no one would testify and the majority of sentiment was with the cattlemen.

There was no resolution to the cattle versus sheep problem but, since then, the two sides have learned to live in an uneasy acceptance of each other.

Source: Klamath Echoes, 1972

IN

Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

and who would flood the TV station where I worked with calls when we ran a story about an abused kitten. I was raised white, urban, mental, anxious, disconnected from nature, accepting the cultural assumption of human primacy. I've worked a long time to find some sense of my place in nature and to hear its many voices, although I know I understand only a fraction of what humans did 10,000 years ago, before the first brick was laid.

When we lived in caves, we painted them, not with images of ourselves or deities fashioned after ourselves, but with animals, thousands of them: bison, antelope, mammoth, and you had to know back then we saw something in these creatures we can't begin to know or remember and whatever we think of as God now, that's what they saw when they saw animals move and mate and fight – holy, wise terrible beauty, unfathomable mystery, energy and meaning.

Heather and Martine (my daughter and my beloved friend) can go to that place I stand and look as they touch and talk to their animals and I know they are halfway into that nonhuman world, realigning themselves to it, going back to that place of origins with it, meeting the dogs and cats, who are halfway into our world.

Heather helps me with this. She and Martine go to that place with animals, and the animals know it. I stand and look at them long and long. My daughter plays with her dog and looks into its eyes with perfect knowing. All her life she's been on the animals' side. She watches what's happening to them on the Animal Channel and sits there weeping.

It's all transitional, the way we're all living – it cannot stand. We're on our way to a very different understanding of ourselves and nature, one we can't glimpse now. I can feel it. Very likely nature (or God) will take us to the woodshed, whip our heads around and explain a few things to us. Won't it be a shock when God finally reveals himself and we look up and realize God isn't humanoid at all, doesn't even speak English. In fact, gee, she looks like something walking on four legs, furry and with fangs. And she's in a bad mood.

IN

Program Underwriter Directory

Continued from p. 26

Medford Fabrication
Medford, OR · (541)779-1970
Fran & Tim Orrok
Dr. John Wm. Unruh

LANDSCAPING & GARDENING

A Cut Above Tree Service
Charleston, OR · (541)888-6596
The Arborist
Ashland, OR · (541)482-8371
Commercial Landscape Services
Redding, CA · (530)223-6327
Soderback Gardens
Talent, OR · (541)535-8887
Upcountry Gardens
Shingletown, CA · (530) 474-3240

LEGAL SERVICES

Black, Chapman, Webber & Stevens
Attorneys serving Medford, Grants Pass, Klamath Falls,
Brookings & Yreka · (541)772-9850
William P. Haberlach, Attorney At Law
Medford, OR · (541)773-7477
Robert Kuenzel, Attorney At Law
Ashland, OR · (541)552-0142
Law offices of Jeffrey C. Stotter
Redding, CA · (530)241-6384

REAL ESTATE

Ashland Homes & Real Estate
Ashland, OR · (541)482-0044
CARR Real Estate Appraisals
Redding, CA · (530) 221-6023
Gateway Real Estate
Ashland, OR · (541)482-1270
Lithia Realty
Ashland, OR · (541)488-2442
Mountain Meadows
Ashland, OR · (541)482-1300
Peggy Peck & Phylis Leilani
Century 21 Main St, Ashland (541)488-2121

RECREATION

Ashland Outdoor Store
Ashland, OR · (541)488-1202
Eagle's Nest Golf Course
Klamath River, CA · (530) 465-2424
The Fifth Season
Mt. Shasta, CA · (530)926-3606
Lowdown Boardshop
Ashland, OR · (541)488-8969
Rogue Valley Cycle Sport
Ashland & Medford, OR · (541)488-0581

RESTAURANTS

Apple Cellar Bakery
Ashland, OR · (541)488-8131
Bento Express
Ashland, OR · (541)488-3582
The Black Sheep
Ashland, OR · (541)482-6414
The Breadboard Restaurant
Ashland, OR · (541)488-0295
The Brews Brothers
Ashland, OR · 488-2826
Brothers Restaurant
Ashland, OR · (541)482-9671
Caffe 2000
North Bend, OR · (541)751-1999

Chocolat de Nanette
Redding, CA · (530)241-4068
Downtown Espresso/Redding Bookstore
Redding, CA · (530) 246-2171

Greenleaf Restaurant
Ashland, OR · (541)482-2808

Marie Callender's
Medford, OR · Redding, CA

Morning Glory Restaurant
Ashland, OR · (541)488-8636

Omar's Restaurant & Lounge
Ashland, OR · (541)488-1281

Roger's Zoo
North Bend, OR · (541)756-2550

Serendipity
Redding, CA · (530)244-3780

Silver Star Restaurant
Anderson, CA · (530)365-1791

Subway Sandwiches
Locations throughout Southern Oregon

Summer Jo's Restaurant
Grants Pass, OR · (541)476-6882

Wild Goose Café & Bar
Ashland, OR · (541)488-4103

TRAVEL/LODGING

About Family Travel
Ashland, OR · 1-800-826-7165
Ascot Aviation
Redding, CA · (530)226-0717
Bradley's Alderbrook Manor
Etna, CA · 1-888-780-0383
The Castaway Lodging
Port Orford, OR · (503)332-4502
Country Willows Bed & Breakfast
Ashland, OR · (541)488-1590
O'Brien Mountain Inn
O'Brien, CA · (530)238-8026
Surprise Valley Hot Springs
Cedarville, CA · 1-877-WARM H2O
Travel Essentials
Ashland, OR · (541)482-7383

WEARABLES

Barefoot Weavers
Nesika Beach, OR · (541)247-2249
Diamond Showcase
Medford, OR · (541)772-3766
Directions
Mt. Shasta, CA · (530)926-2367
Earthly Goods
Ashland, OR · (541)488-8080
Heart & Hands Gift Gallery & Boutique
Ashland, OR (541)488-3576
J. Michaels Fine Jewelry
Medford, OR · (541)245-1585
Nimbus
Ashland, OR · (541)482-3621
Norris Shoes
Medford, OR · (541)772-2123
Village Shoes
Ashland, OR · (541)482-1321
The Websters
Ashland, OR · (541)482-9801

WRITING/PUBLISHING

The Clearinghouse
Ashland, OR · (541)488-0328
Golden Communications
www.forestblood.com



STATE FARM MUSIC HALL

Nightly at 7pm on
JPR's Classics & News Service

Proudly sponsored by participating
State Farm agents



THEATER

Alison Baker

The Night of the Iguana

By Tennessee Williams

Directed by Penny Metropulos

At the Oregon Shakespeare Festival

February 19-July 9, September 19-October 29

One of my favorite activities on opening night at the Oregon Shakespeare Festival is eavesdropping on the *real* theater critics who have descended on Ashland from around the globe. They know everybody involved in the evening's productions, and they know everything there is to know about the play in question. I have often wondered how they know so much and are so intimate with so many—but then, I have wondered that about In people all my life: the popular kids in high school, the other writers at literary conferences, my neighbors who know so much about my other neighbors. Well, some folks are In and some are Out. I think it's God's Will.

Anyway, at the opening performance of *The Night of the Iguana* I sat in front of an Important Critic (probably from New York) who was telling his companion everything there was to know about everyone in the company. Just as the lights went down the companion asked for the scoop on *Iguana*.

"No sex," said the Important Critic importantly.

Gosh! I thought to myself. *No sex?* And out went the lights.

Luckily for me, I had never seen the movie, so I didn't miss the sex that wasn't there. And far be it from me to contradict a real theater critic, but I thought there was *some* sex there. What was missing was the groping and panting of simulated sexual intercourse that shows up on the big screen. The characters in this *Iguana* left that particular component of sex back in the hotel room, and spent their time on stage fretting about God, life, and intimacy.

Here's the plot in a nutshell: The Reverend T. Lawrence Shannon (Richard Howard) arrives at the Costa Verde hotel in Mexico suffering from fever and hoping to escape a busload of school teachers—especially their leader, Miss Judith Fellowes (Catherine Lynn Davis), who is furious (and

very funny). Shannon is conducting their bus tour of Mexico, and in addition to his inability to keep them on their itinerary, he has apparently committed an indiscretion with the youngest lady on the tour—sixteen year old Charlotte (Christine Williams), a budding chanteuse. Miss Fellowes in her sensible shoes follows Shannon into the Casa Verde, demanding the keys to the bus so that the schoolteachers can get back into town. But Shannon keeps them securely in his pocket. He does not want them reporting his misdeeds to headquarters.

The hotel owner is a sensuous, newly-widowed old friend of Shannon's, Maxine Faulk (Andrea Frye). She knows Shannon very well—his past as a minister accused of heresy and fornication, and the mental breakdown he suffered on an earlier stay with her and her late husband at the hotel. She has a couple of Mexican boy toys, Pancho (Joseph Pacheco Ponce) and Pedro (Jason Esquerra), with whom she indulges in "night swimming" and other pleasurable activities, and who also help out—when ordered—around the Casa Verde. But despite their presence, Maxine wants Shannon to stay with her.

She does *not* want the schoolteachers. Nor does she want the odd pair that arrives the same day—Hannah Jelkes (Suzanne Irving), a New England spinster, and her grandfather, Jonathan Coffin (Sandy McCallum), whom she calls Nonno. He is 97 years old, "the oldest living poet still practicing"; he has not written a poem for twenty years but has now begun a new one, and spends much of the play reciting its lines aloud to himself, as he can no longer see well enough to read or write. Hannah herself is an artist; she and Nonno travel together, making their way around the world by selling her sketches and his recitations. They are cultured and refined, but they are quick to spot any advantage to

Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer-songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri
9am-3pm
on Rhythm &
News Service

Open Air
a fresh addition to your daily routine.

themselves, and take it.

The only other guests at the Casa Verde—it is the off-season, September, 1940—are the Fahrenkopfs, a hearty vacationing German family. They are boisterously, unpleasantly cheerful, calling for more champagne as their radio blares the Nazi version of the Battle of Britain.

As a matter of fact, none of the characters in this play is particularly pleasant or likeable; they're too desperately fighting off loneliness and despair to think of anyone but themselves. Lawrence Shannon has gone on the wagon in hopes of returning to the ministry, but he's struggling to keep from cracking up again. He has little energy or empathy to spare for anyone else. Maxine, despite the fact that she and her husband Fred had "...stopped talking together except in grunts," now faces a long, lonely widowhood. Hannah has devoted her life to her grandfather's care, and has never been able to incorporate anyone else into it; now that Nonno's on the verge of dying, a solitary future looms ahead for her.

They are unappealing, self-centered, and scheming, but each of these characters is heroic, too, engaged in a struggle for dignity and connection that almost always fails. As funny as we find her fury, we can see that Miss Fellowes suffers terrible loneliness. The silly Charlotte, chasing after Shannon, shows a certain dignity when she realizes that he really *doesn't* want her. And though it's hard to feel any sympathy for the Fahrenkopfs, one evening, when they stroll across the veranda softly singing together, we realize that even in their jolly Nazi hearts there is some kind of grace.

Still, it all seems a little—overwrought. Granted, these folks are the epitome of the human condition; but listening to their angst, and watching Shannon writhe in a great struggle with himself and his God (and his hammock, when Maxine and the Mexican boys tie him down to prevent his rushing into the sea)—well, it's something that I probably would have found anguishing and deep when I was in my twenties.

Maybe the Important Critic was right. Maybe it is the Sex that matters in *The Night of the Iguana*. Too bad I missed the movie.

POETRY

BY JOSEFINA DE LA TORRE
WITH TRANSLATION BY CARLOS REYES

12.

*Llevabas en los pies arena blanca
de una playa desconocida.
Por eso cuando a mí llegaste
no sentí tus pisadas,
Llevabas en la voz desnuda
un compás de espera.
Por eso cuando me hablaste
no pude medir tu voz.
Llevabas en las manos abiertas
espuma blanca de aquel mar.
Por eso de tu bienvenida no pude conservar la huella.
Todo tú venías en mi busca
y no pude reconocerte.
/Arena blanca,
compás de espera,
espuma blanca ! . . .
Inquieto sueño de la verde orilla
rizado de preguntas . . .*

12.

You brought, on your bare feet,
sand from some unknown beach.
Because of that, I didn't hear your footsteps
when you came to me.
Your naked voice
carried a rhythm of expectancy.
Because of that, I couldn't get the measure
of your voice when you spoke to me.
You carried, in your open hands,
white foam from that far away ocean.
Because of that, I couldn't follow
the footprints of your safe arrival.
All of you came seeking me
and I didn't recognize you.
White sand,
rhythm of expectation,
white foam . . . !
Unquiet dream, on the green shore,
curled with questions.

Josefina de la Torre, born in 1907 in Las Palmas in the Canary Islands, was a member of the world famous Spanish "Generation of 1927" group of writers along with Rafael Alberti and Federico García Lorca. She is the author of four collections of poems and two novels. Portland poet Carlos Reyes' translations of Josefina de la Torre's poetry appear in Poemas de la Isla (Eastern Washington University Press, March 2000).

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly*
poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.

CLASSIFIED ADS

REAL ESTATE

THIS ATTRACTIVE, solid & comfortable home is on a cul-de-sac in the popular Oak Knoll area. Outdoor amenities include a shake roof, well-established easy-care landscaping, and a covered deck. There's a formal dining area, a country kitchen with dining area and great views from the kitchen sink, and a huge laundry/pantry with loads of storage. \$189,500. Ask for Marie or Penny, Ashland Homes Real Estate, 541-482-0044

BRAND NEW with lots of great features! This home is at the edge of the city just steps from the bike path. You'll enjoy your large yard and the beautiful views from 1300 sq. ft. of redwood decking. With 2300 sq. ft., the home is well-designed with

**Jefferson Monthly
Classified Ad Order**

Category: Property/Real Estate
(for rent, for sale)
 Goods (for rent,
for sale, wanted)
 Services

Copy (not to exceed 35 words – phone number counts as 1 – please print clearly or type.)

YOUR NAME BUSINESS

ADDRESS

DAYTIME BUONE

Payment enclosed:\$14

Number of issues:

Total:

vaulted ceilings, 3+ bdrms., 2 1/2 baths, family room and lots of hardwood flooring, \$264,000. Stephanie Pollard, Ashland Homes Real Estate 541-482-0044

MAUI CONDO. 2 bedrooms/baths, with all amenities. Ocean view top floor across from great swimming beach. 6 tennis courts, 3 pools. Owner's rates \$95-\$120. Call Kari at 1-800-829-4456. See us at www.tropicaltradingco.com

LOOKING FOR PROPERTY ON THE SOUTH COAST? Now is a great time to buy your getaway or retirement property! Check out our website at www.sixesriverlandcompany.com or call us at 1-888-291-8275. Sixes River Land Company

S E R V I C E S

KINESIS, INC. Our creative development group will move your organization forward. Kinesis, Inc.'s integrated service packages include strategic planning, market analysis, public relations, graphic design and proposal development. Call 541-482-3600 or visit www.kinesisinc.com.

ENJOY FRESH ORGANIC SEASONAL
PRODUCE, with recipes, every week.
Join Whistling Duck Farm's Community
Supported Agriculture program. Deliveries
to Ashland, Medford, Klamath Falls
and Shady Cove. call (541)878-4188,
email wduck@medford.net, or visit
www.whistlingduckfarm.com

WANTING SOMETHING NEW FOR YOUR HAIR? SHELLY FOREST DESIGNER artfully creates individual hairstyles skillfully combining head shape, hair texture, and lifestyle. Nestled in a natural North Ashland hills setting. Call 541-482-8564 for an appointment.

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

*Each month approximately
7,000 people receive the
Jefferson Monthly in 11 counties
of Southern Oregon and
Northern California.*

All ads may contain 35 words or less and cost \$14 per issue.

All classified ad orders must be received by Jefferson Public Radio no later than the 5th of the month preceding the issue in which you would like the ad to appear. For example, the deadline for the May issue is April 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Did you know?

- 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.



Your Legacy & Public Radio

So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.

Your Southern Oregon Acura Dealer is

BUTLER  **ACURA**

Accountable
Courageous
Ultimate
Refined=
ACURA

Quality listening with Jefferson Public Radio, luxury driving with Butler Acura...
See The All New 2001 Acura 3.2 CL, Now at Butler Acura...



Introducing the 260 Horsepower 3.2 Acura CL

Unbelievable Luxury... Accountable... Courageous... Ultimate... Refined... Acura

BUTLER

FORD • ACURA • HYUNDAI • KIA

Special Discount Pricing for our Web Customers: butlerman.com

1977 HWY 99 NORTH
ASHLAND, OR 97520
1-541-482-2521
1-800-627-7720



JEFFERSON
PUBLIC RADIO

Southern Oregon University
1250 Siskiyou Blvd.
Ashland, Oregon
97520-5025